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THE ETUDE.

PHILADELPHIA, PA., MAY, 1891.

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THEODORE PRESSER,

1704 Chestnut Street.

PHILADELPHIA, PA.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETSAR, Box 2926, New York City.]

HOME.

MISS NEALLY STEVENS gave a recital at Claverack College Conservatory.

THE Morgan Organ and Harp Matinees have been particularly successful.

MAX BENDIX will be the concert-meister of the Thomas orchestra in Chicago.

TOPEKA, Kansas, had a festival at which "Elijah" was the chief feature.

DE PACHMANN will return to this country next season, and give fifty concerts.

E. S. BONELLI comes east, from San Francisco, in June, to operate on the ring finger.

WILSON G. SMITH has given a successful series of recitals at Cleveland this season.

MR. ARTHUR FOOTE has given a benefit concert for the family of the late Calixa Lavallee.

THE *Presto* is now a weekly music journal, and one of the best of the trade journals.

PADEREWSKI, the Polish pianist, will spend next season in this country, and give a series of concerts.

"MUSICAL TEAS" are a feature in city life, at which some of the best solo artists are heard.

THE ladies of the Seid Society of Brooklyn have given a free concert to the working women of that city.

THE Mason and Hamlin Piano and Organ Company continue their series of concerts by native composers.

THE great organ of the Auditorium, Chicago's Concert Hall, is utilized for a series of popular concerts.

THE Rutland, Vt., musical festival will be given under the direction of Carl Zerrahn, May 27th to 29th.

THE conservatories of music in our country are giving a great number of fine piano and vocal recitals.

SAMUEL P. WARREN has given nearly two hundred free organ recitals at Grace Church, New York city.

EMIL FISCHER has joined the faculty of the National Conservatory of Music, N. Y., as an instructor of the opera class.

SALT LAKE is to have a monster May festival at the Tabernacle. Miss Clementine De Vere and Myron Whitney will assist.

UTICA, N. Y., will have a festival chorus to co-operate with the New York State Music Teachers' Association.

CHARLES SANTLEY, the baritone, commenced his tour of this country at Montreal on March 31st, and will end it May 15th in that city.

RICHARD BURMEISTER's piano concerto was played by Mrs. Burmeister-Petersen at a recent Crystal Palace concert, London.

JADASSOHN, the German composer, has been engaged as a teacher of Mr. Lambert's college of music, for a term of three years.

CHEVALIER ANTOINE DE KONTSKI, residing in Buffalo, N. Y., recently celebrated the seventieth anniversary of his musical debut.

AUS DER OHE, Arthur Friedheim, Franz Rummel, De Pachmann and Xaver Scharwenka have been heard in piano recitals in Boston.

THEODORE THOMAS has been appointed the director of the musical features of the World's Fair. He will remove to Chicago in May.

JOSEFFY will be the pianist with Theodore Thomas and his orchestra on its tour of thirty concerts, beginning in Chicago on April 27th.

THE New York Scharwenka Conservatory has engaged Walter Petzet, Richard Arnold and Adolf Hartdegen as teachers, and Mr. H. E. Krehbiel for lectures.

MR. L. F. GOTTSCHALK, a young American composer, has just returned from Berlin with his opera, "Nanette." It is a work of more than ordinary merit and will soon be heard in Milwaukee.

MR. ARTHUR FRIEDHEIM made his debut before an American audience in New York, playing the "Emperor" concerto and Liszt's A major concerto with Theodore Thomas' orchestra.

A CONCERT was given by the students of the Utica Conservatory of Music, at which the programme was made up of recent compositions by those students who had studied this subject exclusively at the conservatory.

A SERIES of free concerts have been given in New York, by the Symphony Society—Walter Damrosch, director—to working men and women. The expense was defrayed by some of the wealthy lovers of music of the city.

DURING the month, two prominent persons in the musical profession have passed away. Dr. E. Forster, founder of the New England Conservatory of Music, and Stephen A. Emery, one of the leading spirits in the profession.

THE Manuscript Society gave a public concert on April 15th. Composers represented include J. A. Broeckhoven, C. C. Müller, Walter Damrosch, Bruno O. Klein, T. G. Gleason, W. E. Mulligan, Edgar S. Kelly, and W. J. Henderson.

THE festival to celebrate the inauguration of the Carnegie Music Hall in New York will open on May 5th. Tchaikowski, the great Russian composer, will be present to conduct his "Festival March" and his piano concerto, played by Miss Aus der Ohe.

AN American composers' concert was given by Mr. F. X. Arens at Berlin, under the auspices of the American minister, Mr. W. Phelps. The names represented include Chadwick, Shelley, Buck, Van der Stucken, Borst, and Arens. Similar concerts were to take place at Dresden, Leipzig and London.

THE Metropolitan Conservatory of Music has been re-organized, and the name in the future will be the Metropolitan College of Music. The following officers have been elected: Dudley Buck, President; Albert Ross Parsons, Vice-president; Harry Rowe Shelley, Second Vice-president; Herbert W. Greene, Secretary and Treasurer. Full information of the summer school of this institution can be gained from the advertisement of the institution on the front page of the cover of this journal.

FOREIGN.

CARRENO has been playing in St. Petersburg.

TSCHAIKOWSKI appears in New York on May 5th.

GRIEG is engaged in the composition of an important work.

YOUNG JOSEF HOFMANN, is studying in Berlin with D'Albert.

OTTO HEGNER has been winning triumphs in Paris and Berlin.

PATTI sang in several concerts in Germany during the month of April.

THE centenary of Mozart's death will be commemorated in Florence.

THE "Walkure" was recently produced for the first time at Copenhagen.

ROBERT GOLDBECK won the first prize in competition with over two hundred German composers.

JOSEPH BARNEY, the well-known composer and musician, has gone to Riviera for his health.

THE one hundredth anniversary of Carl Czerny's birth was celebrated in Vienna, the city of his birth and death.

SIMS REEVES, the great English tenor, made his debut in 1829. His farewell appearance will be in London on May 11th.

IN 1894 the Academy of Florence will celebrate the three-hundredth anniversary of the creation of the modern lyric drama.

"LOHENGRIN" has been given at Rouen without interruptions, and was enthusiastically received; also at Angers, Nantes and Lyons.

DYORAK will receive the degree of Mus. Doc. from Cambridge University on June 16th. He has written a "Requiem" for the Birmingham festival.

THE Tonic Sol-fa Jubilee is to be held this summer in England, in a series of monster concerts and festivals. The jubilee will be recognized in other countries as well.

FRANCETTI has been commissioned to write a festival opera for the four-hundredth anniversary of America's "Discovery" to be celebrated next year at Genoa, Columbus's birthplace.

AFTER an absence of sixteen years, during which he and his violin have been around the world, Remenyi arrived at his native town, Buda-Pesth, where he was received with a hearty welcome.

ACCORDING to the Austrian laws of copyright, "Parsifal" will be at the mercy of any manager after February 13th, 1893, being ten years after Wagner's death. To protect the work Mme. Wagner has entered into negotiations to prolong the Bayreuth rights of this sacred-music drama.

THE MISSION OF MUSIC.

BY H. G. HANCHETT.

A GREAT deal passes for music that is not music at all in a true sense. Persons of real culture, and acquainted with the great tone-poems, not infrequently insist upon considering the Anglican and, worse still, the Gregorian chant as music, while the truth is, that even the four-line hymn-tune, although a decided advance upon the chant, can lay no claim to a standing as music, except in very rare instances. Musical sounds bear the same relation to music that the alphabet does to poetry, and the simple combinations of musical sounds just mentioned are as remote from music as are mere words from rhetoric.

Music is the intelligent arrangement and use of rhythmic, dynamic, harmonic and melodic material for a purpose. In order that we may decide whether musical sounds have become music within the meaning of this definition, there must be considered the hearer, the performer, the instrument and the composition.

A vast deal of music exists only in the mind of the hearer. The sweetest of all sounds are those that find a sympathetic response in our hearts. Many singular differences of opinion in musical matters might be explained, if we could know what part of the music heard originated in the mind of the hearer. A flute and piano duet, which drives nine-tenths of an audience frantic because the instruments are a quarter of a tone apart in pitch, causes some lady to say: "Did you ever hear anything so perfectly beautiful?" probably because a buried son or a lost lover used to play the flute.

When the building of vast cathedrals came into vogue, the problem of how to give all listeners a knowledge of what was being repeated by the priest was solved by introducing the chant, which, by regulating the flow of syllables and the location of accents, made intelligent participation in the services possible to an enormous congregation. But to adhere to the use of these primitive inventions in this age of developed musical forms and in our modern churches of moderate size, argues more devotion to tradition than to art.

There is no music in a chant. It is not an intelligent arrangement of musical material for a purpose. It demands in its use the sacrifice of the rhythmical coherence of the words, without bestowing a solitary advantage to make good the loss. Listen to the widely used "Gloria in excelsis," to the old chant, and tell me if I am not right. Even the publication becomes a delusion and a snare.

The case is much the same with the ordinary four-line hymn-tune. A thing which is adapted to everything is adapted to nothing; and although such tunes contain rhythmic, melodic and harmonic resources, they are too brief for the working out of any musical conception, and any intelligent use of them to intensify the meaning of words is out of the question, since verse after verse is sung to the same succession of sounds.

Of course, an excuse for the use of hymn-tunes as they are, and even of chants, may be found in the fact that many hymns contain no ideas that are susceptible of musical expression. The range of sentiment that is adapted for expression in music's very limited, and a hymn may be singable, *i. e.*, may have smooth vowel-sounds arranged in flowing cadences, and yet have no meaning added to it by song. As usually rendered, whatever there is of music in a hymn tune, is chiefly the contribution of the mind of the hearer.

But there are exceptions. Some hymn-tunes have been written that, even in the brief space of four lines, show an intelligent arrangement of musical resources so as to intensify the meaning of the words. If a composer adapts a tune to a particular hymn, the verses of which resemble each other in sentiment, it is often possible for the performer to give real musical value to the tune as each verse is sung. Hymn-tunes rarely are worth such efforts at interpretation, and still more rarely get them. But the tune, "Stephens," set to the hymn, "Art thou weary?" is a fine example of what can be done with such limited resources. Although short, it nevertheless employs a larger number of harmonic resources than is usual, and contains two secondary sevenths, not often used.

Music divides naturally into two great subdivisions: Instrumental and vocal. Instrumental music is that in which the sensuous charm of mere musical sounds suitably displayed, or the forms and arrangements of such sounds, are alone relied upon to produce the effect. Vocal music is, or should be, that in which the meaning of words is emphasized, illustrated or interpreted by appropriate accompanying musical structures.

These definitions place a large amount of music written for voices in the instrumental subdivision. Many of the oratorios and all operas heard in foreign languages, so far as the musical relations of the latter extend, belong in the subdivision of instrumental music. The sounds do not emphasize or interpret the words, although they may illustrate the theme of the work as a whole. The words are used simply as a concession to the singers, who would find it less interesting to vocalize vowels

without consonants. Any one disposed to question this classification of some of the great so-called vocal works has but to ask himself how much the aria of, say, "The Messiah" would lose if other words, or the same words translated into Sanscrit, were to be employed. An example of real vocal music could not be subjected to such an experiment without loss greatly. Do not understand me as belittling the musical value of these works. I hold that that only should be classified as vocal music in which the attempt is made not merely to employ the voice to interpret and intensify the meaning of the words sung.

I have already said that the range of sentiment adapted for musical expression is limited. But within those limits music is capable of immensely enhancing the significance of the words. Of course, no composition can be made so that a bad rendering will not spoil it; and every composition gains much from an artistic rendition. But a composer deserves special credit who has so handled his materials that his notes cannot be sung as written without adding force to the words, or at least suggesting the idea intended to be conveyed. For if only a limited range of sentiment is susceptible of musical interpretation, the number of individual words open to such influence is still more limited.

A great deal of beauty consists in reminders of former pleasant associations, which can make music in the mind of the hearer out of very indifferent performances. This suggestion affords another resource to the composer, and one which has been employed with splendid effect by Schumann in "The Children." This is only one of a number of musician-like interpretations of the poem, which together constitute this one of the finest efforts of one of the greatest song-writers that ever lived. Notice the combination of martial with woful tones running all through the composition, although the former is subordinated in the first part of the dialogue in the second verse, and the latter gives place to triumphant tones in the words close, only to be restored by a few notes of postlude on the instrument. The martial character is given the piece by its rhythm, while the woful element is supplied by the harmony, the melody meanwhile rising and falling in sympathy with the varying moods of the words.

Pure instrumental music casts off all connection with extraneous ideas of every sort, and relies for its influence solely upon the arrangement of musical material for a musical end. The sonata, the string quartet, the symphony, the fugue, and other compositions of the classical grade, fascinate solely by their interweaving of themes, harmonies, progressions, rhythmical devices, and the like, into a whole completed in accordance with the laws of the art. To those who believe in doing art-work for art's sake, they constitute the highest class of music; to those who believe in doing art-work for the world's sake, they constitute the nursery in which are developed the materials that the interpretative composer can use to convey, emphasize and impress certain forms of truth.

The influence of music is not easy to analyze. It seems to depend upon correspondences between its elements and some mental faculties and vital processes. We live in periods, throbs and pulse-beats, and the corresponding element of music, rhythm, is the one most generally appreciated. To appreciate the other elements of music, one must possess the faculty of tune, which seems to be in natural relation with the emotions. When it is large and active, one derives intense pleasure from following and analyzing a flow of melody, a process which, in its full play, holds the attention and arrests the activity of other voluntary powers, and thus does more harm almost as influence, except sleep, to quiet the mind.

Pure instrumental music, when it is a low case, and I presume in the cases of others, cause tears, regardless of the sentiment of the words sung or the character of the ideas present in my mind. I have known sensitive natures to be thrown into an almost agonizing expressing itself in sobs, words and actions, simply by a false intonation occurring in an otherwise delightful rendition of some great musical composition.

In regard to the value of music, considering first its labor-cost, we must rank it among the cheaper and less expensive products of mind. The world is full of musical prodigies, so-called. When we come to the other test of value, character building, music can hardly be ranked a higher rank. The trouble with it is that it is aside from life. Its study begins, continues and ends in itself, and such mental relations as it has are all with the emotions. I have put its claims to the practical test and found it wanting.

I went into the profession of music with the idea that it would give me a power over the minds of men. I have left the concert-room more than once in a mood that made me willing to knock anybody down who should venture to, in any way, break the spell I was under, but I never could discover any permanent advantage that I or others derived from these experiences. One can get some mental discipline out of the abstruse absurdities of musical theory, but comparatively few of the multitude of music-students get more than a smattering of the rudiments of this so-called science, and those who do, find

the study solely of value in relation to music. It does not impart a scholarly grasp of kindred sciences, and give that command of mental methods which can be applied in any other field that comes from other intellectual pursuits.

Nor does the close, protracted application to practice, necessary for most persons in acquiring the mastery of an instrument, tend to develop concentration of mind. On the contrary, it rather weakens control over the thoughts, because the acquirement of habits of mechanical dexterity requires just enough attention to prevent the mind from concentrating upon anything else, while it employs so little brain-substance as to oppose no obstacle to idleness wandering through reveries and day-dreams at the very slightest pretext. Such a study does not develop character and make men.

What then? you ask. Would you have no music? Would you have every one give up its profession? Would you write the art down as worthless? By no means. On the contrary, I would elevate the office, use and appreciation of music, but I would have it stand for what it is, not for what it is not, and I would have it studied intelligently and so as to get the most out of it, not blindly as at present, in a way that robs it of more than half its value. I would say to all who have made any aptitude for music, that they cease studying and practicing it, and who can master it without becoming slaves to it—Go on as you have been doing. You are in right places, and the world needs your work just where you are.

But to those who are drudging at music, to the mothers who sit at home over their children, to see that they do not neglect the hated practice, to the painstaking diggers who are delving at Bach and Mozart, Beethoven and Chopin, with the idea that they are in some way improving themselves, I say, change your aim. To the conservators and teachers, I say, stop trying to make technical performers out of 99 per cent. of your pupils, and teach them instead the meaning of music. Cultivate their love and appreciation for the art by presenting it intelligently to their ears and minds, and stop driving them to more distaste for real music, caused by making them approach it through the dreary, tedious and usually useless path of technical exercises and mechanical drill. Advise most of your pupils to study singing in preference to an instrument; and, in preference to either, to study music itself at its fountain head, in the works of the masters rendered by those who have gifts in that direction. If we could get the study of music on such a track, I fancy less trash would pass current. I fancy, our universities would see an opportunity to invest a musical endowment in educational concerts, musical analyses, historical researches into the treasures and literature of the art, instead of following the beaten track and turning out more players, singers and composers.

Music is vastly over-estimated by many of its devotees, and as vastly under-estimated by the great mass of plain thinking persons who enjoy hearing it without knowing why, or being able to read or to produce it. I want to exercise its power, value and usefulness by curtailing its injudicious and wrongly-directed practice and increasing its intelligent study. I want to see fewer players and more listeners, fewer performers and more artists, less waste of time and nerve-force, more rest and charm in life from a better appreciation of the beauty and value of music.—*Werner's Voice Magazine.*

BEGINNING MUSIC LESSONS.

YOUNG girls who have learned to strum a lute on the piano, being obliged to do something for their own support, turn their attention to music teaching as the easiest and most genteel means of gaining a livelihood, without any reference whatever to their ability or qualifications.

They can tell where the notes come on the keyboard and also on the staff, and they can play "The Lum Lum Mazurka," "The Duet March," and "The Dandylion Schottische."

This comprises their musical knowledge, yet many people who ought to know better say "they can teach beginners just as well as any one," and hence the musical education of many young people is confined to their tender mercies at a time when of all others they most need the very best instructors, for first impressions are always the most lasting, and bad habits and mannerisms of playing acquired at the outset can never be overcome. Many a promising young musician is completely ruined in this way by having for his first instructor a wholly incompetent person.

These teachers begin at the wrong end. Their one idea seems to be to teach their pupils to play tunes, or "pieces." They teach them the notes on the keyboard and the staff, and then immediately set about drumming into them some utterly valueless "piece."

RAPHAEL JOSEPHY.

PUBLISHER'S NOTES.

The number of advance orders that we have received for Landon's Organ Method is unprecedented. At the ratio that they have been coming in during the past few weeks, it would seem that every teacher upon the *ETUDE* subscription list will have ordered a sample copy.

The price when published will be \$1.50, and it may be remarked the book is being prepared in the most superior form; there is most careful proof-reading by five different proof-readers. The mechanical work is done by one of the best firms in the country. Until further notice be given, advance orders for this book will be filled at fifty cents a copy.

The grandest thoughts are expressed in the simplest language. It is a prevalent, though erroneous idea that the best music is necessarily extremely difficult from a technical point of view. Some of the most expressive things written by Beethoven are comparatively simple. The same is true of Schubert, Schumann, and Mendelssohn.

From about the year 1850, the technical side of piano-playing predominated. This influence can be traced directly to Chopin, Thalberg and especially Liszt; the latter indeed apparently seeking the most difficult combinations possible. But through the efforts of some composer-pianists, notably Stephen Heller, a healthy reaction took place. Heller took as his motto that the expression of the deepest feeling through music was not necessarily dependent upon difficult technique. Also, that the practice for a good technique need not necessarily be done through the help, or hindrance, of dry, unmusical études. He therefore devoted his great creative talent to the production of musical études. His works are constantly growing in the popular estimation. But not every one is always at his best, hence some of Heller's compositions show more inspiration than others. The most popular of his works are opus 45, containing 25 pieces, 46, containing 30 pieces, 47, containing 25 pieces. There have been 30 numbers selected from these, and upon them has been spent a great amount of careful study and consideration, by some of the leading musicians of our country. The old proverb says: "In the counsel of many there is wisdom," and in these 30 selections we see this exemplified.

Not only does the student have selected gems from this celebrated composer, but he has the best thoughts resulting from the experience of the eight editors, who have given their most earnest endeavors to make this edition invaluable. In it about one-third of the plate space is given to annotations, descriptions, and suggestions, with various helps toward the bringing out of the full musical thought. The fingering is logical, and given by one of the best modern specialists. The phrasing is an improvement on that of any other edition, being founded upon the ideas of Dr. Hugo Riemann. The pedal-marking is new and precisely exact, and the expression marks are inserted with particular care.

In fact, the student who studies this edition faithfully, gets the same knowledge of superior performance as if he studied with the musicians themselves, so fully and carefully is every possible help indicated.

This elegant edition is sold for \$1.50.

"Cold type" can convey some ideas perfectly while others it can scarcely suggest. The "artist's tincture" of the voice cannot be described in print with a shade of exactness; but the different qualities and many of the special effects of touch on the piano can be thus clearly indicated. Why this difference? The tone qualities of the voice can be taught by imitation only. The tone qualities of the piano are in the instrument, and the precise movements of hands and fingers necessary to bring out a special effect can be minutely described by the aid of "cold type." Hence, the value of carefully prepared lessons on good music. However, more than one reading of the annotations will be necessary, for the learner will have to build up on the foundations gained by experience day by day. Then as the ear becomes trained to refinement of tone-quality he will be able to come closer

and closer to the model given or described in the lesson. In fact, refinement of ear is as necessary as daily practice.

The music given in the *ETUDE*, with Lessons, is for the instruction of those who are remote from art centers and are hindered from taking lessons of the best teachers, and for showing young teachers how to analyze and teach a piece of music. These lessons show how, if the young teacher would do work worthy of his profession, he must study the pieces that he teaches until he knows and can teach the inner and more subtle effects that the piece may be capable of expressing. These lessons will also show him where he lacks in knowledge and will confirm and complete his half knowledge as well as put it in a teachable form. The pupil who has this music before him cannot excuse himself if he goes wrong. These lessons show where to look for the content and how to study for the best results in the shortest time. They also make the teacher's work more sure as well as easier.

Have you noticed that *THE ETUDE* has been enlarged? We are now giving extra from four to eight pages of reading each issue. We contemplate still further improvements in the near future. In fact, we are doing all that energy, experience, enterprise and money can do to make *THE ETUDE* invaluable to its readers.

Breathes there a man with soul so dead,
Who never to himself has said,
I will a music paper take,
Both for my own and family's sake?
If such there be, let him repent,
And have the paper to him sent;
And if he'd pass a happy winter,
He in advance should pay the printer.

Ex.

LEADING teachers now-a-days go to the State and National Music Teachers' Associations to hear all that they can from the essays and debates of the programmes there given. This is time and money well spent, and spent where it will bring great value to the teacher; yet, every number of *THE ETUDE* gives a programme more rich and varied, more that has practical value in the every-day-work of the teacher, and gives it in a form for reading and study at his leisure; in fact, *THE ETUDE* is a "Clearing House" where the valuable and current thoughts of the world's greatest musicians are exchanged, and where these musicians give teachers an equivalent for the homage that is bestowed on their talent, genius and acquisitions.

"*THE* only immortal part of man is his thought." Therefore in the collection of the greatest thoughts of the greatest writers, we have the cream of their life experienced written out for our instruction. The many callers upon music teachers seem to possess the faculty of coming at the most inopportune moment, just when the teacher is most engaged. Thus the callers are compelled to wait, and waiting is not a pleasure to most people. But if the tedious time could be passed in perusing some pleasant book, enjoyment is given and perhaps benefit sustained.

Nothing is better qualified to make a good impression of the teacher's judgment, than to find upon his table a copy of "Musical Mosaics," by W. F. Gates. The book is beautifully bound, and is replete with short selections regarding our Art, and filled with thoughts of infinite variety on the subject of music. It is not only an elegant book for presentation or the centre table, but contains a great amount of valuable and interesting instruction. We have just issued a new edition. Many of the leading teachers of the country are requiring their pupils to study the work as a part of their musical course. It touches upon many points of interest that would be hard to find in another volume. The work is the result of many years research, and of accumulation of gems of musical thought. Price \$1.50.

We will call the attention of our readers to the advertisement of the Four-Hand Music found in another part of this issue. Lovers of music are always delighted to play duets. We are now offering an opportunity to get some excellent foreign music at a nominal rate; we will publish additional lists every month. The music is sold at

1/2 of the retail price, postpaid. Where the selection is left to us, \$5.00 worth will be sent for \$1.00. Owing to the reduced rates the music is not sent on selection nor is it exchangeable. See list elsewhere.

We have in press a new work by Thomas Tapper; The title of it is "The Music Life and how to Succeed in it;" it is a companion volume to his popular work "Chats with Music Students." Numerous phases of art and art life are talked about in this book in a thoroughly practical way; it points out the way of success to teachers and students in art life; there are 8 parts to the work and 17 chapters; we have only space to give a few of the many interesting subjects treated; the following are a few of them taken at random: "Music as a Business," "The Specialist," "Amateur," "Going into Print," "Some Special Studies in Music," "Vacation Time and Traveling," "To a Gentleman who determined late in life to become a Musician," "To a Teacher in a certain country town," "A faithful failure," "What is success in art," etc., etc.,

Those who have read "Chats with Music Students," know what a charming writer we have in Mr. Tapper. The work is in press and will be ready in the course of a few months. For a short time we will offer our patrons the advantage of reduced rates, as we usually do with works of exceptional value. To those who will send us cash with order we will send the work when it is on the market for 50 cts. postpaid; we would most earnestly urge every teacher and ambitious student to subscribe for this volume. It will be out about in time for summer reading. Please give name and address plainly and don't forget to give the State in which you live.

We offer as a special premium, an organ made by the Carpenter Organ Co.—There are two forms in which they can be had, 4 and 5 octaves; the former we will send for 35 subscribers, and the latter for 40 subscriptions. This organ is an excellent instrument in every respect. Full description will be sent upon application. An enterprising teacher can, with a little effort, gain this number of subscribers in her town. A bundle of sample copies will be sent to any one desiring to work for this premium.

We have at last been able to announce that the "Wait's Normal Course for Piano Technique" is on the market. The work is original, practical; while at the same time not ignoring the old, contains all the good in the modern. The work is bound up in handsome flexible cloth. For a general technical work of pianoforte, it cannot be excelled. See advertisement elsewhere.

The Landon Reed Organ Method is unfortunately delayed, on account of sickness of one of the type setters; the work is about finished, and will be positively on the market before the next issue is ready. We still give an opportunity to those who wish to subscribe for the work in advance of publication, for 50 cts. postpaid, which is less than the cost of paper and printing. Send in your order, as this is the last chance.

WHAT is the use of paying a dollar and a half for a book (Landon's Reed Organ Method) when you may purchase it before publication for fifty cents.

INSTRUMENTATION.

INSTRUMENTATION consists in letting each instrument play what best suits its peculiar nature, and the effect it is intended to produce. It is also the art of grouping together instruments so as to modify the tone of some by that of others, resulting in a peculiar quality of tone which no instruments would produce separately, not united with other instruments of its own kind. This phase of instrumentation is in music exactly what coloring is in painting. Powerful, resplendent and often exaggerated as it is to-day, it was hardly known before the end of the last century. We think that as in rhythm, melody and expression, the study of models may put the student in the path of mastering it, but that he will not succeed without special natural gifts.—*Berlioz*.

THE SINKING OF SELF.

BY E. E. A.

This little person known as "Myself" is unquestionably the most important personage. He figures in everything. He always has the leading part to play in politics, educational institutions, and sometimes disports himself without any sign of shame even in religious enterprises. When "Self" enters the political world he tries to make the whole world believe him to be the most patriotic man alive. He is always wise enough to know that his only chance for civil preferment is dependent upon his success in the effort to hide Lord Self from the eyes of the people. He desires an office at the hands of a certain strong political party "in order that he may save the country from immediate ruin," if you will allow him to publish his reasons for his course. If he desires the presidency of a good college, he must say that he "believes most heartily in the cause of education," and because of that belief, is willing, if providentially guided in that direction, to sacrifice every worldly hope for the sake of certain "great and astonishing educational principles" that the particularly desirable college is popularly supposed to stand for. He never dares to announce the truth that "Self" would enjoy the promotion. No one can deny the wisdom of such a course. The world hates the appearance of "Self," and is not likely ever to have much respect for the uncouth fellow. Therefore the wise man keeps the "old Adam" in the background when he would attempt to accomplish anything worth the doing.

Now, why does not the musician learn this lesson in human nature? The singer does not hesitate to ask for applause by every means within her power, whether perfectly proper or not. The pianist is perfectly willing that all the world shall know the selfish motives that prompt his every endeavor. We used to hear something about "Art for Art's sake," but those halcyon days are almost too far away in the past to be remembered now. The musician has come to be the frankest of the frank and there are few persons who do not understand him. If any desire to gain his good will, they simply flatter him a little or toss him a coin, which is the next best thing. No one is afraid to patronize him, for he is outspoken in his contempt for the "sentimentalities" of ordinary people, who pretend to have high purposes, lofty aims, and noble impulses. It is not strange, then, that we may read in one of our leading journals the following complimentary remark: "The professional piano-player is no hypocrite; he does not claim that his business is one of any great dignity, for he acknowledges himself to be a mere entertainer, whose only aim in life is to amuse the world, and to get well paid for his trouble. Who that is in his right mind ever accused a piano virtuoso of having any really lofty ideals?" Do we deserve the compliment?

A FEW SERIOUS REMARKS.

Let us talk seriously about this matter. It is evident to any one who has carefully observed, that the musician who wins the respect of thinking people, and who influences any large number of persons for good, must at least appear to sink self entirely out of sight. It means something to say that you have heard a sonata of Beethoven's; but if you have merely heard some Lord Self make a display of his remarkable talent for playing, the performance was no better than any other innocent amusement. Nothing is more significant of the estimate placed upon music by most hearers of it than this fact: they think more of hearing the performer than of the masters interpreted. If only some great artist could appear, one greater than the greatest who have yet been heard, with so much force of character, and such singleness of purpose that self could be completely forgotten in the joy of truthful interpretation; with such a capacity for delight in the companionship of the Saints of Music that other companionship should seem poor in comparison; with a spirit so highly wrought, so susceptible to sweet poetic influences, that sympathy with the creative artists should seem to compensate for poverty, or neglect, or the absence of applause—such a rare soul could perhaps restore the lost dignity of Music, and justify her claim to

be one of the Fine Arts. If the artist would win honor for his calling, and for his art he must lose his personality in that of the masters whose works he would interpret. Some one may answer, by pointing out certain distinguished pianists who are often accused of doing exactly the opposite thing. Rubinstein may be cited. But here is another popular error. Rubinstein, more than any other modern piano-virtuoso loses himself entirely in the master he endeavors to interpret. The artist who is most precise, and most mechanical in his consideration of all the historical and traditional indications of the composers' intentions, is the most self-conscious, and therefore the least inspiring. Self-consciousness is the bane of nearly all piano-playing. It is an ever-lasting bar to all real musical or poetic insight. "See deeply enough and you always see musically," said Carlyle; but as long as the form receives more attention than the content, or the shadow more than the substance, or the intellectual more than the emotional, there can be no deep perception of musical truth. "Is not the life more than meat, and the body more than raiment?"

EDITORIAL NOTES.

QUALITY RATHER THAN QUANTITY.

BOTH teacher and pupil should have it as a motto to never let a division of the lesson pass by until there is a higher ideal and a complete understanding of the subject in its theoretical and artistic bearing, to the end that practice may the more surely secure the desired result. Each lesson should place the pupil on a higher plane in all of its details. If we should stop to inquire why and how it is that an artist gives the superior interpretation of a piece, we should find that it is in the more perfect conception that he has of its inner and deeper meaning, of its possibilities and effects, and that when he attempts to do a certain thing, his nerves, muscles and members respond exactly to the ideal that is so clearly defined in his mind. The beautiful effects that seem to be spontaneous with him are the natural and sure results of exactness in daily practice. Such perfection would be impossible if he for a moment allowed careless practice. He has a clearly defined ideal, the manner and processes of its execution are sharply clear to his mental vision, and in practice he holds himself up to its perfect accomplishment. This is not so impossibly difficult as it seems at first thought; to illustrate—it is as easy to make a close copy of the writing found in the published copy-book as it would be to make an equally true or close imitation of the scrawls of a poor penman. The pupil who has the ideal of the artist reaches down and soon brings his execution up to the desired point; but the pupil with an undefined ideal attempts to reach up to the unattainable, and ends very nearly where he began. Herein we see why it is economy to take lessons of good teachers only, why a given amount of money paid to the fine teacher produces far greater results with less than half the lessons and time required for the poor teacher to prove his incapacity. It is in artists' recitals that pupils must look for ideals that will help them to lead pupils up to the goal of success. It is only the good teacher who can give the pupil the ideal conception, and minutely explain all the processes of its execution. It is quality rather than quantity that is desired in both teaching and practice. A large part of the teacher's endeavors must be given to teaching the pupil how to practice, for only in this way can substantial results be obtained. Pupils need to be taught how to fully occupy the mind with their work, and I know of no way to do this so well as in the study of Doctor William Mason's "System of Touch and Technique," and his accented treatment of the scales and the diminished seventh accord. To sum up this great subject in a small sentence: Fine playing is more a matter of cultured mind than of trained muscle.

PARENTS AND PUPILS.

PARENTS are more at fault than the teacher if the pupil does not make a success of his music. The teacher is with the pupil the hour, the parent a large part of the time has the pupil in the home under control, or should

do so. The teacher can mark out a lesson and show the pupil how to practice it, and do all that he can to get him interested but he cannot make him study and work, but the parent has this authority although it is too seldom used. Good teachers are well enough, but if the good teacher accomplishes the worth of his tuition money it will be because the parent supports him in his efforts. A good and bright pupil is a pleasure, but a mother who helps the teacher with her strong common sense is a blessing that the teacher particularly appreciates. The pupil has a part and responsibility, so does the teacher, but the parent has more of both than either pupil or teacher, for success depends on the parent's activity in the pupil's interest.

A WORD TO TEACHERS.

MUSIC teachers do not always realize the necessity of self-improvement nor recognize their obligations to it as they should. The ways in which self-improvement can be best accomplished are not always understood. The music teacher always has his instrument on which to practice at any spare moment, and he should have musical reading at hand on which to put his odd moments. But one of the most valuable helps is an annual attendance of his State Music Teachers' Association, and some of the better summer music schools. While he may read the published essays given at the Association, some months later, at his home, yet to hear them read by the author and to hear and take part in the discussions is of greatest value. And to come in contact with other teachers and musicians is a wonderful quickener and sharpener of one's ideas. The acquaintances that a teacher can make at such gatherings are alone worth the cost and trouble of the journey.

When one has a working knowledge of music he can clear up and confirm or set at rights much of his "half-knowledge," and in comparing notes and ideas with fellow teachers he not infrequently gets a germ-thought that changes his whole method of teaching, that leads him into a train of thinking which lifts him out of the ruts into which he has fallen. That makes of him a good teacher when before he could but acknowledge that he was only ordinary. Not of the least practical worth to him is the proving of his ideas and ways of doing by comparison with what he hears celebrated musicians tell and explain, thus learning to put confidence in himself; this makes a teacher of ideas and great influence, for a self-confidence that is founded on personal worth and knowledge is a prime necessity of success. And here we find one of the best reasons for reading educational music journals, for these furnish the means not only of self-instruction but for self-comparison of ideas with those of musicians that are an acknowledged authority.

While no one can make a musician of himself in a term of from four to eight weeks of study, yet if, as above remarked, he has a working knowledge of music and has points on which he is in doubt and on which he desires reliable information, a few weeks of study at a good summer music school will be invaluable to him. He may not particularly improve in his playing but he will learn new and improved methods, and get a stock of ideas that will easily double the value of his work as a teacher. As to improvement in his own playing, he can work up these ideas during the following few months and so make marked improvements in his own execution. He will play with better expression, phrasing and touch, in fact every part of his work will be greatly improved.

Again, the better class of music patrons of his community will have a greatly increased confidence in him and consider him a progressive teacher, thus placing him on a plane of higher influence, and giving him better pupils, those who will study with him longer.

EXACTNESS IN FINGERING.

The great majority of players give too little attention to this important subject, for if a passage is fingered correctly and the fingering exactly followed, the hand as well as the mind learns the passage and a mistake becomes nearly impossible. It will be found that all pianists who play with certainty and without break, give much attention to fingering. This was true to the fullest degree with Thalberg. The underlying principle is, that all pianism depends on automatic movements and these can be secured only by exact repetitions of a passage over and over, including fingering as well as notes, and that in a true time or rhythm. In fact, including everything that goes to make a perfect performance. It hardly need be added, that the absolute perfection that this demands can only be controlled by slow practice.

NON-THINKING MUSIC STUDENTS.

BY A. L. MANCHESTER.

THERE are many problems confronting the music teacher, and the activity so manifest in the musical profession evinces the efforts now being made for their solution.

The reader of musical history sees great progress in the science of music generally and the art of teaching especially.

In all the departments of musical study methods have developed. Teachers are reading, investigating and thinking more than ever before. They are casting aside the traditional routine methods and applying new and more logical ways of developing musical science and skill.

Confining ourselves to piano study, we find that with the development of the instrument the requirements of performance have advanced, so that greater skill is necessary. Mozart would not be considered such a prodigy, as a pianist, to-day as he was in his own time. The increased demand on the pianist's technique, caused by the enlarged range of piano music resulting from a more perfect instrument, renders necessary new and more effective methods of study. And while technique is not the all of piano playing, it is absolutely necessary for it to be as perfect as possible in order to admit of a free emission of the intellectual and emotional characteristics of music.

Many piano students know, from sad experience, the wearisome, discouraging toil by which is acquired this freedom from technique. I use the expression, freedom from technique advisedly, because when technique is perfect then we are free from it. It is automatic.

The toil spoken of above has not always brought the longed-for result, and many a one has toiled in vain.

This became so apparent that thinkers began to evolve a new line of technical development, which has resulted in a lessening of time and nervous expenditure, and given opportunities for a broader range of study.

It is not necessary to detail the various methods and devices which have contributed to this result. Suffice it to say that in the line of methods, Mason's "Two Finger Exercises," Mathews' "Twenty Lessons to a Beginner," and the books lately published, teeming with brain-work, show the thoughtfulness of the teacher as well as the drift of the teaching. And further, science has been invoked, and the Brotherhood Technicon and the Virgil Practice Clavier have been brought to our aid.

All this shows thought upon the part of the teacher; but what about the student? That there are many thinking students is doubtless true; but are they in the majority? My experience has shown me that the average music student approaches his study with widely different ideas; if he have any at all, from those employed in any other study in which he may be engaged. Music, he imagines, is very different from anything else, and only requires a music teacher, a piano and so many hours of practice per day. As for active brain-work in learning to play the piano, there is no need of it. The exercise or piece, if played often enough, will come all right. Pianistic skill is only a matter of talent and time. It is true that former methods of teaching have somewhat conduced to this state of affairs. The routine of five-finger exercises practiced so long each day (with the mind wandering all over creation), fifteen or twenty minutes of scales (practiced in the same manner), dry studies without an iota of music, intellectual or otherwise, in them, is a prescription more apt to aggravate than to cure the disease.

With the new lines of thought, the many earnest, original and thoughtful teachers, and the aids now within reach, it would seem that a change should be felt. Doubtless these will have and are having their effect; but in spite of lectures, minute directions and exhortations on this very subject, the majority of pupils still move their minds to wander and the fingers still move mechanically. They let the teacher do all the thinking and planning. With a most touching display of confidence they place themselves completely in the hands of the teacher to be moulded as he may de-

sire. This is not true of indifferent pupils only. There are many earnest students who really expect the teacher to do for them the brain-work they *must do themselves* if they succeed.

The fact of the matter is they do not know how to study music, and much of our earnest effort goes over their heads. As I have before said, they think it a matter of time, and what they call practice. It requires a very different practice, however.

The notes do not appeal to them as do the letters in some other text-book. They are merely notes, not words, phrases, sentences, etc. A melody is simply a tune, nothing more. Harmonies are simply well- or ill-sounding, but express no connected ideas, no shades of color. They seem to think that expression is only sentimentalism. Their attention is largely or completely absorbed in the playing of the notes, one by one.

Music is not a logical, well-rounded study to them, but only a peculiar sort of drill by which they learn to play the piano.

Now, what is the remedy? Many earnest students fail to grasp the right conception of their work. They have earnest, thoughtful teachers who use good methods, and progress is made, but not what it should be. What is the difficulty? They do not think. They may imagine they do, but they do not really, logically, systematically think.

Now the problem is to teach the student to apply the same brain-work to his piano-study and practice as he would use in any other subject. The same reasoning from cause to effect must be done, and, if necessary, the student must be taught the first steps in reasoning.

Activity among musical thinkers and teachers alone will not do the work. The science of music may advance, its nature be better understood, new and better methods may be evolved, aids discovered, and all that; but unless the pupil shares in the *discovering process*, our problem is not in a way of solution.

In some way we must cause our pupils to share in the developing of our theories and methods. And we must use our aids in a manner which will arouse investigation upon the part of the student.

The lessons must be so given as to cause questionings in the student's mind. These questionings will arouse thought. Thought once aroused will become, by judicious guidance, stronger and more independent.

The reason for every finger movement and its relation to touch should be plainly taught in a way that will make the student anxious to know more regarding it.

Physiology, as applied to piano-playing, should be taught in connection with technique.

I have found a description of the transmission from the mind to the muscle of the motions in piano-playing to be a potent factor in arousing a thoughtful interest upon the part of the student.

And when this transmission is illustrated by the Technicon, and it is explained how this action becomes automatic, and can be applied to the various arm, wrist and finger touches, it does a vast deal toward provoking thoughtful investigation and concentration of mind in practice.

The value of the Technicon lies as much, I think, in the train of thought it suggests as to the psychological relation of the mind to the muscular movements of piano-playing and the opportunity it gives for demonstrating this fact, as in the purely muscular training.

It illustrates mind control of motion so clearly, and arouses into activity the mind of the student to such an extent, that it is invaluable in the solution of the problem before us. And herein lies the value of all such inventions.

Each particular part of music study must have thought-arousing methods used, and the relationship of the parts shown. The fact that the development of one thing tends to the opening up of another, leads the student to see the whole structure of musical science and broadens his musicianship.

If it were possible for the teacher to make some pungent remark in each lesson, which would attract the attention of the student and linger in his memory, we could do much to hasten the solution of the problem.

As it is we must be incisive and logical in our teaching and bring to the level of our students the mind that is in the inventors and improvers of our helps and methods.

Above all, broad musicianship must be taught. It is not enough for the pianist to be able to play. He must know more of his art than the mere appurtenances of his especial line.

Music has history, form, aesthetics and a literature. The pupil must know these, be interested in them, have companionship with them, and even dwell in them, if he is to think musically.

The habit of analysis must be inculcated. The student should not accept certain things as matters of course, but should analyze them and endeavor to learn the why and wherefore. The teacher who arouses this habit does much to decrease the number of non-thinking piano students. The tendency of late musical publications is toward giving the student more thinking to do. The various and numerous works on music are but the outcome of the felt want for thinking rather than non-thinking music students.

This is a broad subject and cannot be exhausted by one paper.

The remedy for non-thinking music students certainly lies with the teacher.

THE NEW FIELD FOR PIANO COMPOSITION OPENED BY THE JANKO KEYBOARD.

EMIL LIEBLING.

At a time when conservative musicians have longed for a respite from the ever-increasing demand for and development of piano technique, we find ourselves confronted with a daring innovation in the shape of the "Janko keyboard," which not only promises an improvement in the development of the technical resources of the piano, but, under the skilful hands of its inventor, fairly overwhelms the listener with an avalanche of surprises. That a great many of them on the ordinary piano would be classed as tricks by no means detracts from their effectiveness. Most of them could absolutely not be reproduced. The main question is: Will the Janko keyboard aid us in playing the music already written more conveniently, and thus give more ready scope to the interpretative faculties, or will it be particularly valuable in opening new avenues of effect, and thus give the composers of the present and future an opportunity for composing piano music of a different order than could otherwise have possibly been written? The writer is willing to leave the first question in abeyance, while unhesitatingly affirming the latter.

Whether those pianists who adopt the new keyboard will later on return to the fleshpots of yore remains to be seen. Mr. Janko himself is a thoroughly equipped artist whose splendid wrist and finger action would, I suppose, be found to do most effective execution on any keyboard. This invention has much to recommend it at first sight; under his hands it is irresistible and most sensational. Whether it is destined to supplant the present mode of disciplining the young and torturing the aged is beyond the scope of these lines. Mr. Janko's performances from a purely musical point of view are delightfully interesting and far in advance of most of the piano recitals which the public are treated to.—*American Art Journal*.

A NEW CHANNEL FOR BENEVOLENCE.

THE ETUDE would request its readers to show the following paragraph, written by Theodore Thomas, to the rich men of their acquaintance:—

"Rich men are constantly endowing hospitals and colleges, but it never enters their heads that the thing wanted is a great musical conservatory. There is plenty of talent here, but the lack of endowed musical institutions keeps that talent latent. Musical progress is checked and we seem to retrograde."

"Business men do not care much for music; it seems to be foreign to them. They live only one life. Why do rich men, I ask, keep on endowing a new college somewhere, when the old colleges could be rendered richer and more useful by additions and improvements? A great conservatory of music endowed by a number of rich men would soon become national in its scope. We have arrived at that point where we must begin our musical career as a nation. The old world and its ways do not fit in here; there is a lack of homogeneity and a stubborn refusal to assimilate. We have to work out our own course, and not try to engraft the exotic plant. Stop sending pupils to Europe to have them come back here and prove egregious failures."

WHEN TO BEGIN THE STUDY OF THE PIANO.

BY EUGENE E. AYRES.

It has always been a doubtful question. No one has been able to settle it for all time, and for all minds. Like all other two-sided questions, it has found no small number of novices who were perfectly sure of knowing all that was to be known about it. Nevertheless, the question still remains to be considered in many of its bearings.

Some one said that the study of music should be commenced about 150 years before the child is born. Some would urge us to take our first lessons almost in infancy. "As early as the child is able to learn the names of the keys it is able to begin piano-study in earnest," we are told. Some teachers are accustomed to say "the earlier the better." These advocates of such early study would argue after this fashion. The child's fingers are already nimble; wait a few years and this necessary flexibility can be acquired only by protracted and painstaking study." This is, however, a flimsy argument, and will not bear close examination. One might say that Theology should be begun in early childhood because a child's religious sensibilities are so easily trained. But every one knows that such a study requires many other things besides a religious nature. Pianoforte playing makes numerous demands not only upon the fingers, but also, and especially, upon the mind and heart. Is it worth ten years' daily practice to retain the childlike flexibility? The truth is, the hand of the adult is not necessarily rigid, and the disadvantages are not half so great as many would have us believe.

Let us suppose two cases: One of these is that of a person who begins the practice of the piano at five years of age; he continues faithful, devoting one hour a day for fifteen long and tedious years. This long-suffering toiler thus surrenders 4500 hours before he reaches the age of twenty. The other supposed case is that of one who begins his work at the age of fifteen; he gives two hours a day to the same work for five years and arrives at the age of twenty having expended only 3000 hours at the piano. Other things being equal, the second has decidedly the advantage as a piano player, besides having saved 1500 hours. It may be replied that the hours spent in early childhood were not so valuable as the extra hours given after fifteen. But they should be made as useful, and as profitable, if possible. Let us see if they may not be thus utilized: there is no better period in human life in which to learn languages. This is now an undisputed fact. A child of five may already be master of two or three languages if properly taught. The 1500 hours saved, according to the above estimate, if systematically devoted to the study of French, German, Italian and Spanish, would give a child a working knowledge of all these tongues. This is simply what he ought to acquire, in addition to his regular school training, in the hours saved by postponing his music lessons. Having acquired also Latin and Greek in regular course, the boy who has had first-class advantages ought to arrive at twenty not only a pianist possessing a high degree of skill, but also a scholar of dignity and an artist of high literary tastes.

This course would also in most cases be decidedly more satisfactory to the student even while the work is being done. For nothing is more tedious and distasteful to the average child than piano practice of the profitable sort. Even those who are most gifted, musically, are often most averse to laborious practice. It is sheer folly to judge a little child's musical talent by its fondness for the instruction book.

Some one will say that this early study of the keyboard is necessary for the child's proper development, musically. This argument is more plausible; but it is easily met. In these days it is conceded that the musician must learn singing as fundamental to any other musical training. Singing will surely develop the musical sense much more effectively than piano playing. Thus his musical sense should have opportunity to manifest itself, and to develop naturally. Having learned to read itself, and to enter into the spirit of vocal music,

piano study will not be so much like purposeless drudgery. Of course no rule will prove expedient for all. Occasionally the world will have to deal with a young Mozart, who is likely to prove irrepensible, and make times and seasons for himself. But it is not desirable that we should attempt to make Mozarts of all our children. Indeed we cannot be perfectly sure that Mozart would not have been better off, and even more useful to his art, if he had not been so overworked in early childhood. The question is sometimes asked: "Why do precocious children so often fail to achieve distinction in after years?" The answer is simple. Nature never intended that a child should pose as a prodigy. The endowments of a child are gifts too precious to be trifled with. It is coarse and vulgar, and almost unpardonable, in one who has in his keeping the talents of a child, to press these rare gifts into prominent places, for public exhibition. My child's endowments are not mine, and I have no right to use them in any such manner. On the contrary, it is my privilege, and imperative duty, to preserve these powers, and to give them every possible opportunity for healthful growth and expansion. Too much attention to music in early life is a waste of valuable time, and a sin against the intellect, the emotional nature, and the nervous system.

This does not profess to be an exhaustive statement of the great principles here involved, but it is submitted to the readers of THE ETUDE in the hope of provoking further discussion.

EXAMINATION QUESTIONS USED BY THE CONSERVATORY OF MUSIC, MT. PLEASANT, IOWA.

How many classes of scales are there?
How many modes are there of the diatonic scale?
What is the difference between a diatonic and chromatic half step? Give examples of each.
How does the minor scale differ from the major?
How many forms of the minor scale are there?
Describe the different forms.
Is there such a thing as a chromatic scale in E or D or F, etc.?
If so, write the chromatic scales in E and in D flat.
What signature does the minor scale receive?
What is an interval?
How are intervals named?
How many classes of intervals does the major scale give, counting from one?
When these intervals are enlarged, what are they called?
Can they all be enlarged?
In what manner are they enlarged?
When perfect and major intervals are made smaller, what are these intervals called?
Are perfect and major intervals made smaller in the same way?
Are there any other intervals besides perfect ones that can be diminished?
Name the two intervals that cannot be diminished.
What is meant by inverting an interval?
What effect does inversion produce?
All intervals are divided into how many classes, according to the effect they produce?
Define a consonance.
Define a dissonance.
Which intervals are dissonances?
What chord is the foundation of all harmony?
How is it obtained?
The triad on the first tone or tonic of the major scale consists of what kind of intervals?
What kind of a triad is it?
On which other tones of the major scale are major triads?
State the difference between a major and a minor triad.
Which tones of the major scale carry minor triads?
Which tones of the minor scale?
Which tones of the minor scale carry major triads?
What kind of intervals does a diminished triad consist of?
Where is the diminished triad found in the major scale?
Where in the minor?
What kind of a triad is on the third tone of the minor scale?
Give the first rule for combining chords.
How many voices are needed for full harmony?
When two chords have not a tone in common, what wrong progressions are likely to be made?
How are they avoided?
Can a diminished fifth follow a perfect fifth?
What is the progression from a dominant to a tonic called?

Give the names of the two principal cadences.

What is a half cadence?

What is a deceptive cadence?

When is a triad said to be inverted?

Give the names of the inversions.

Which tone of a triad is usually the best to double?

In which triad is it forbidden to double the third?

Why?

When may the third of a triad be doubled, even between bass and soprano?

State the difference of treatment which the diminished triad on the leading tone receives from the triads on the other tones.

Is this diminished triad used in original position?

Can a correct progression be made in the minor mode from VI to V, if the first of VI is doubled?

Describe a sequence and give an example.

What is a seventh chord?

On which triad does a seventh chord resolve itself?

Give the names of the inversions of the seventh chord.

Describe the resolution of the seventh chord, both in original position and inversions.

Can a seventh chord resolve itself upon a seventh chord? If so, give an example.

Give the names of the altered chords, state where they are derived from, and give the interval which is altered.

Which voice must sing the altered tone?

Construct augmented sixth chords according to two methods on all the tones of D major, and write their resolutions.

What is a modulation?

Which chord is it which produces a modulation?

Are there many ways of reaching the dominant of the new key?

Give the first and simplest way.

What chord is peculiarly fitted to prepare the way for the entrance of the dominant of the new key?

On which part of the measure must it enter?

Describe the method of modulating by means of triads from any given key to other keys far removed.

Modulate from I to II (in major mode) and return; also from I to III and return. Use key of E. Also, modulate from C sharp to A flat, and from D flat to E.

In how many ways is the diminished seventh chord employed for modulating?

Modulate from C to A flat by means of an augmented sixth chord, by means of the diminished seventh chord, and by means of triads (not degreewise).

Can a triad be employed in order to introduce instantly the dominant seventh chord of a distant key?

Modulate from C to B by means of the dominant seventh chord.

What is a suspension?

What is the peculiar characteristic of the suspension?

Give the rules governing suspensions.

Can a suspension in the bass occur before any other interval than the third?

What is a passing note? State the difference between it and a suspension.

Describe the proper position of the player at the piano.

Describe the position of the hand on the keyboard.

Describe the touch from the knuckle.

From the wrist.

From the middle joint of the finger.

From the elbow.

Describe the compound touches.

What is meant by legato playing?

When is the touch from the knuckle used?

When the touch from the middle joint of the finger?

When both together?

What relation do the arm muscles bear to the execution of a good touch?

Give the rule for fingering chords.

For fingering scales commencing with white keys.

That for fingering scales beginning with black keys.

What is the name of the musical sentence?

What is the name of the smallest part of the period?

A period must have at least how many phrases?

The period usually has how many forms?

Must a period always end with a perfect cadence?

State the musical form in which period formation is the least prevalent.

Describe the two- and three-part primary form.

Describe the construction of the first movement of a sonata.

Outline the first Rondo form. Also the Scherzo.

What is a symphony?

The narrow-minded ask: "Is this one of our tribe, or is he a stranger?" But to those who are of a noble disposition the whole world is but one family.—*Hilopadessa*, 246 B.C.

Pay heed to the books that are recommended by famous men; they may not contain all that is best for you, but you can know them only to your own good and gain.—*Thomas Tapper*.

ITALIAN PEASANT'S DANCE. TARANTELE.

RICHARD GOERDELER.

Introduction.

Piano.

p *cre* - *scen* - *do* - *di* -

Allegro.

mi - *nu* - *endo* *e* *ri* - *tar* - *dando*

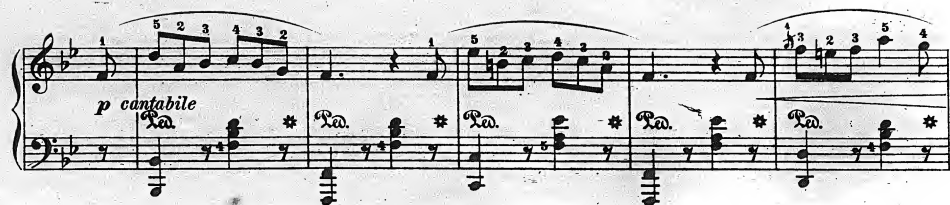
cre - *scen* - *do*

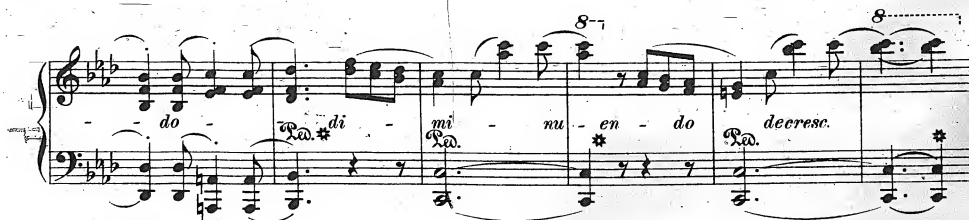
ten.

p cantabile *il basso leggero*



Italian Peasant's Dance.





Italian Peasant's Dance.

Presto.

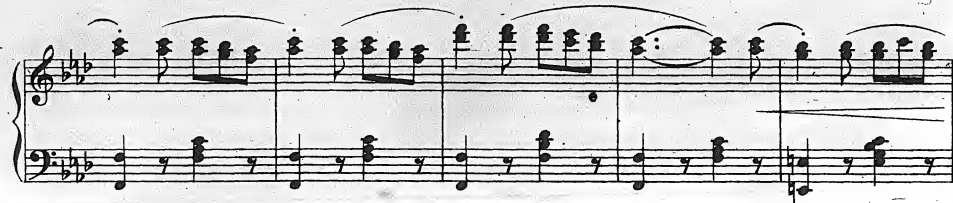
First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and contains a series of chords and eighth notes. The bass clef staff provides a simple accompaniment of eighth notes. A *ten.* (tension) marking is placed above the treble staff in the fourth measure.

Second system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff continues with eighth notes. A *ten.* marking is placed above the treble staff in the third measure.

Third system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff continues with eighth notes. A *ten.* marking is placed above the treble staff in the second measure.

Fourth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and contains eighth notes. The bass clef staff contains eighth notes. A *Rev. mf* (Revised mezzo-forte) dynamic marking is placed above the bass staff in the third measure. Fingering numbers 1, 2, 3, 4, and 5 are indicated above the treble staff in the third measure.

Fifth system of musical notation. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes. A *Rev. mf* dynamic marking is placed above the bass staff in the second measure. Fingering numbers 4, 5, 4, and 3 are indicated above the treble staff in the second measure.



Italian Peasant's Dance.

Regret.

Andante espressivo.

Op. 19, No. 2.

a) The chroma of a composition, like the "tone" of a painting, involves a central quality, or color, and intensity of tone. The color, or quality, cannot be represented, and the intensity can be only approximately indicated by the dynamic signs, *mf*, *p* etc. All shading of quality and intensity must be from this central tint, and be in artistic proportion. The central intensity of color in this song is best represented by a soft *mf*, and all shading will be of a subdued character, no violent or exaggerated intensities.

b) The following phrasing

may be preferable because of the free onward swing of the rhythm to the point of climax, the *f*, and because the

turn does not usually embellish the closing tone of a phrase, but after careful study the reading of Hugo Riemann has in this instance been adopted.

c) The interpolated eighths and quarters etc., are melodic indices. The most careful study of the melodic ideas in the accompaniment in respect of both their grammatical and rhetorical phrasing, their unity and forms of shading, is as essential as the study of the melody. The harmonic

and unity must also be clearly conceived.
d) The foot (pedal) will need to be used for legato and sustaining the harmony very many times throughout the piece. Only a careful study of a singing legato, and the points of harmonic interest will reveal when the foot is needed. A light foot touch will suffice for the most of the song. Read the Introduction for further remarks regarding the use of the foot.

e) Note the harmonic change of \flat from fifth to third of the mediant seventh chord. It must, therefore, be sung with impressive emphasis, and develop in intensity to the e . The f of the inner voice as harmonic modulator must be not only clearly enunciated but resolve into the e of the next measure.

f) The phrase marking of the old editions, is the usual violin-bowing form, but it fails, as so often to represent the motive structure of the period. The melodic inner voice must receive especial attention. This intermediate passage has an agitato tinge, but ends with a broad reposeful phrase, almost dramatic in its intensity. The melody as a

whole is non legato, that is, not as though detached but each tone with the individual emphasis the violinist produces by using a single bow for each tone.

g) We cannot agree with Riemann's reading of this passage, which classes the period on \flat , bar 40, with a trimeter phrase. We have a one measure interlude which is in reality a prelude to the re-entry of the theme, and \flat , bar 40 is the bass tone of the dominant ninth, second inversion and resolves to e . The f belongs to another voice.

h) The seventh, a , is a harmonic and melodic refinement that calls for especial expressiveness in its intonation. Carry it in thought over to the g , next bar.

The musical score is written for piano and consists of five systems of staves. The notation includes various dynamics (mf, cresc., dim., p, pp, sf, al), articulation (accents), and fingerings. Measure numbers 60, 70, and 80 are indicated. The piece concludes with a final cadence in the fifth system.

i) To be ideally conceived as three voiced, the *a* must develop in intensity to *g*#, the harmonic climax. Melodically significant are *f*, *e*, *d*, *c*. Observe also the repetition of this idea in the next phrase.

k) This *b* determines the harmony as dom: seven - nine, and must melodically resolve to *a*, bar 87, thus establishing the resolution in the tonic with a suspension of the upper voices. The foot must sustain this tone and also the harmony.

l) Pizzicato.

ANDANTE CELEBRE

Andante. ♩-76.

BEETHOVEN.

La prima parte senza replica.

a) Beethoven played the first eight measures of the Andante with the *una corda* pedal alone. The effect was like a voice singing a prayer. He kept the fingers on the keys thus making the melody *legato*, but he made the accompaniment very staccato.

Beethoven, Op. 14, No. 2.

b) In Variation I. the right hand must play with the caressing touch, that is, the player must place his finger on the middle of the key and slip it backwards with a light pushing stroke, thus producing a light and sweet tone that shall simply mark the rhythm. The Thema, or melody is in the left hand. This is to be brought out by a sideways movement of the hand from a loose wrist, that is; an arpeggiated movement.

p *cresc.* *f* *3*

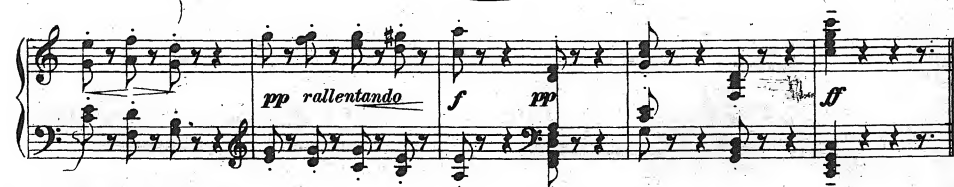
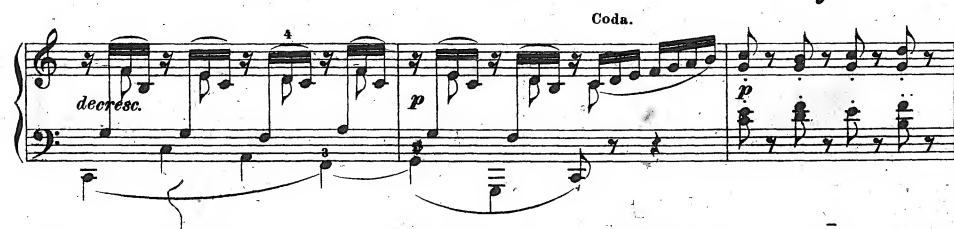
p *cresc.* *f*

p *cresc.* *f* *decresc.* *1.* *1 4 3* *2.* *p*

p *5* *4* *3* *2* *1* *pp* *rallentando*

a tempo *Var. III.* *pp* *cresc. un poco* *1*

cresc. *2* *5* *4* *2* *1* *2* *5* *1* *3* *3* *rinf.*



NOCTURNE IN A \flat .Moderato. M.M. $\text{♩} = 92$.HENRY W. KUNI.
Op. 1.

The musical score is written for piano (p) and consists of five systems of music. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is Moderato, with a metronome marking of 92 quarter notes per minute. The score includes various musical notations such as slurs, ties, and fingerings. Pedal markings (Ped.) and asterisks (*) are used throughout. The piece ends with a final chord in the fifth system.

p *legato.*
Ped. * Ped. * Ped. * Ped. *

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p *cresc.*
Ped. * Ped. * Ped. *

p *f* *ff*
Ped. * Ped. * Ped. *

p m.g. *pp* *p*
Cadenza.
Ped. * Ped. * Ped. *

Musical score for Nocturne in Ab, Op. 9, No. 3, by Frédéric Chopin. The score is in G-flat major (three flats) and 3/4 time. It consists of five systems of piano and bass staves. The piece features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. Pedal points are indicated throughout. The score includes dynamic markings such as *p*, *espress.*, *legato.*, *rit.*, and *pp*. Fingering numbers are provided for many of the notes. The piece concludes with a final chord in the right hand.

MUSICAL LITERATURE—WHAT TO READ.

BY SUSAN ANDREWS RICE.

In all professions, there is a necessity for doing a special kind of reading relating to the branch to which one professes to belong. The clergyman reads works on theology, keeps up with the new books which come out in his line, subscribes to and reads the leading church and theological publications, and seeks to inform himself on all topics connected with his profession. In like manner does the author, the lawyer, the physician.

Musicians, as a class, fail to recognize the value of musical literature. To be sure, we have not a very large list to choose from, and what we have is not always attractive to a cultivated reader.

To the teacher, musical literature is as much a necessity as is his instrument or voice. He must so constantly draw from all artistic resources, that, if in some way the supply is not kept up, he soon finds his stock exhausted. We take it for granted that the teacher has a knowledge of the principal historical epochs, main events in the lives of the composers, and a good knowledge of the theoretical part of music.

Now comes the question, What to read? First, all the reliable musical journals you can afford to take; one at least, and more if you can. They bring you in contact with the musicians, musical thought and methods of the day. In most of them are question and answer departments which are invaluable. You find what is being done musically, all over the world. By all means, have a musical periodical. It is a good plan to preserve the numbers and have them bound for reference.

As to books, Mr. L. C. Elson has written some very good works relating to general musical information. His "Curiosities of Music" is very interesting. His "German Songs and Song Writers" has been highly commended by the foreign press. Henry Finch's book of essays is read a great deal. Several books are highly commended in the columns of THE ETUDE, most of them of especial value to piano teachers. Perhaps no book on musical topics is more widely-read than Amy Fay's "Music Study in Germany." Haweis's "Music and Morals" is very entertaining, although one may not endorse all his views. Ehlert's "Letters on Music" are very good. Upton's "Woman in Music" is also good, and his series of volumes on the "Standard Oratorios, Operas, Cantatas and Symphonies" are excellent for a teacher to own. Wicke's "Piano and Song" contains much that is helpful for a young teacher. Pauer's "Elements of the Beautiful in Music" is very pleasantly written. "Hector Berlioz," by Athorp, is a good account of a very eccentric musician. Wagner, "Art Life and Theories" should be read by every musician. Moscheles' "Recent Music and Musicians" is most interesting. Musical fiction is not very good, as a rule. "Charles Ancherster" shows one the poetical side of music. "The First Violin," by Jessie Fothergill, gives one an ideal of musical life. "A Teacher of the Violin," by J. H. Shorthouse, is a beautiful story. "Robert Falconer," by George McDonald, has some interesting matter for the musician, while not classed strictly as musical literature.

For the teacher who has had only technical training, I should like to recommend the course of study laid out by the Society for Study at Home. Information concerning the work pursued may be obtained from Miss A. B. Ticknor, 71 Marlboro Street, Boston, Mass. The only fee is \$2.00 upon joining, and one can rent necessary books at the rate of one-half cent a day. The course is practical and helpful.

But some one asks, How shall we obtain these works in small country towns? Interest your pupils and friends in reading them, and apply to the library for them. Libraries generally furnish books for which there is a demand. Or, form a book club, and buy several. After they are read, let the different members keep those they wish.

As to methods of reading, a teacher's life is crowded so full that he must read when he finds time. It is a good plan for a teacher to read with his pupils. One evening a week could be very pleasantly spent in taking

up some such work as Fillmore's "First Lessons in Musical History." The first chapter furnishes much matter for discussion. Let each one bring a written answer to the question, Why do you study music? Read the answers aloud and discuss them. Discuss the difference between talent and genius, which is touched upon in the first chapter. A bright teacher can do much to make such an evening pleasant and profitable.

The art and science of music is slowly taking its rightful place. In not many years the careless and indifferent teacher will find his occupation gone. We are discovering that it takes brains to study music. Every ambitious teacher should avail himself of every means of increasing his usefulness. Of these, the reading of musical literature is one of the most valuable and potent.

A FEW COMMENTS.

BY JOHN S. VAN CLEVE.

To C.R.—QUES. Do you think it necessary for girls in their teens to study harmony?

ANS.—Yes, emphatically. I do think it necessary to study theory. I see no reason why even a child under ten years of age cannot begin to learn some of the fundamental and most profound laws of construction. As soon as one can count it is possible to begin the study of intervals and chords. As to a book, they are all open to serious objections. Out of the score or more with which I am acquainted my choice at present is for that of Mr. Howard, recommended by THE ETUDE. A girl who now practices three hours a day and no theory, were better to practice two and a half hours a day with one half hour spent systematically in the study of musical science, for by this study only can one become a musician, and only when one is a musician is it possible to play the piano so as to make *music* upon it, which is the chief reason why the instrument is made and why it is played, or shall I change it into the subjunctive, and say *should be*?

To J. M.—QUES. How shall the ear be trained to recognize intervals, chords, modulations, etc.

ANS.—Your question is significant of a healthful drift in our general musical life, namely, that people are beginning to listen with analytical attention, and no longer are satisfied to let music float over them like a fragrant perfume on the wings of a passing breeze. Out of the current of music deep thoughts may be gathered if we have only the means for catching the things, so subtle and so divine as they are. An excellent attempt at this sort of thing was made by Dr. Ritter, of Vassar College. But after all, the training of the ear is the matter of a lifetime. During the last twenty-five years I can easily remember at least a dozen students in my own proficiency, which is not yet absolutely mature. At the age of fifteen I remember a schoolmate who was distinguished for his power of picking up music "by the ear," as we called it in a jocular fashion, and I felt quite envious because I thought I did not possess the power. I began, however, to listen—to remember how certain intervals and combinations sounded, to associate the mental conception with the physical impression, and at first I knew all intervals, then chords, then the general key or tonality, then the more complex harmonies, then suspensions of all sorts, progressions, and by listening to scores of orchestral concerts the power to distinguish instrumental groups arose; to trace the primary, secondary and tertiary thoughts, to follow four or five distinct lines of thought at the same time and so associate what I heard with what had gone before, thus detecting the musical logic, a term which is significant as a fact, although some outside barbarians say that music has no logic. Thus I am absolutely certain, from personal experience, that the power to read musical composition from the audible impression with as much fluency and accuracy as from the printed page, may be acquired. Whether it can be acquired by every temperament or not I am not prepared to say. But in exact ratio to this analytical power will be the intellectual enjoyment which we derive from music and the amount of distinct impression which we can gather from its performance.

You ask, again, if the power of improvisation can be

acquired by thorough study, and if the lack of it implies lack of talent.

ANS.—This is really two questions. In answer to the first I would say no. Time and again I have been asked by students if I could teach them how to improvise; time and again I have made strenuous efforts, and have failed. Improvising may be greatly enlarged, elaborated and perfected by science, but it is, I believe, an absolute gift of Nature. I have known persons who scarcely knew the scale of E flat major from that of A minor, who by some strange inspiration could stumble about upon the keyboard and extract suitable chords with which to support any given plain melody, while at the other extreme I have known musicians whose intelligence could thread the darkest intricacies of thought, whose fingers would deliver with faultless accuracy compositions so complex that nothing but the closest attention revealed to you whether they played correctly or incorrectly, and yet the compositions of these musicians were dry and their improvisations were models of incalculable awkwardness. No improvisation cannot be absolutely learned, any more than the art of making poetry. To adapt Horace's famous dictum, the improving musician is "born, not made." Does this lack of improvising talent imply a serious want in a musical nature? Again—no; it does indicate a limitation, but a limitation by no means fatal, and possibly in these days of over composition and enormous overproduction it is well that a few of us cannot produce any more works, either extempore or with malice aforethought. There is as much genius in reproducing a work of genius as in producing it, although not genius of so glorious or lasting an order.

QUES. and ANS.—Your pupil who does not like Jersell and Haydn's music may be limited in musical taste, but is certainly not to blame. No one in the world likes all the good music in the world, and I know an excellent pianist here in Cincinnati who, though a magnificent Beethoven and Liszt player, cannot abide Schumann, and quotes with relief and approval Wagner's stinging criticism upon Schumann, to the effect that he had "rhythmical asthma." The list of pieces you ask for could be easily extended to one hundred or more. The only difficulty is to know what to omit. I will give some, however, at random: Federwerk, Minuet G. Boerhavin, Minuet arranged for the piano; Minuet in E flat from Mozart's Symphony; Gavotte in E minor, by Silas; Gavotte in F, by Wilson G. Smith; Amarely, Air by King Louis XIII of France, arranged by Ghy; also, a Gavotte Rondo in C, op. 81 Beethoven; the Nocturnes of Field, particularly A, B flat, E flat, D, and G; and among the one hour pieces, the E flat op. 9, F sharp op. 15, B major op. 32, F minor op. 55; Liszt's clever paraphrase upon the Evening Star; Romanza from Wagner's Tannhäuser, and also Liszt's transcription of Elia's Dream, from Wagner's Lohengrin. These are a few, which might easily be multiplied *ad infinitum*.

Add to the above, Arietta di Balletta from Gluck, by Joseffy, and also Joseffy's adaptations from Delibes' Ballet of Sylvia, Waltz Lento and Pizzicati.

QUES.—You ask if persons who are only able to reach a ninth can ever learn to play octaves clearly?

ANS.—Yes, emphatically. Chopin could only reach a ninth, and yet his compositions are singular for their wide spans—fifths, sixths, tenths, twelfths, fifteenth and the like. Of course, Chopin did not strike these large intervals, but, by a dexterous and instantaneous lateral movement of the wrist caught as many as he conveniently could, and sprang to the others. There is, however, not wanting in many octave passages and chords with tones intervening between the octaves, in the works of Chopin, which perforce must be struck. At the present stage of pianoforte composition, one who cannot play octaves can scarcely play the piano at all without adopting the method of Valsebocho. But the tendons of the hand, like every other part of the body, yield to patient education; all impatience is eminently dangerous, as was forever attested by Robert Schumann and his ruined fourth finger; but the drafts on all patient gymnastics Nature will honor. The span of the hand may be increased at least three centimeters by careful study. The eminent pianiste, Madame Julie Rive King, is equally celebrated for the smallness of her hand and the power of her performance. She told me that by study she so widened the girth of the knuckles as to complicate the distal practice upon the fingers, and was so increased as to have caused the web of the fingers to bleed. Of course, this I do not recommend; but a judicious use of Dr. Jackson's corks or Brotherhood's apparatus for stretching the fingers, and a great variety of gymnastics that might be devised, united with a careful study of octave practice upon the fingers, and wide stretches in the super-legato practice of arpeggios, will cause even the stubbornest and smallest and tightest hand to gain compass without losing its elasticity.

Questions and Answers.

Ques.—1. In practice, should the student confine himself to one piece until it is mastered, or may he study several at a time?

2. Is there a work published giving an outline of study for the piano student from the beginning to the end of his course? If so give its name and publisher's address.

3. What advantage to the study of piano playing is a thorough knowledge of the elements of vocal music and sight singing?

Ans.—1. A student who has passed beyond the first grades should study at the same time one of the études, say for instance Heller's, and a piece of sheet or classical music by some standard writer, and also be reviewing and putting the finishing touches on some piece that he began weeks before. This gives variety, and by conquering the difficulties of the piece, and getting it to the point where most pupils would consider it finished, and laying it by for a few weeks, then taking it up for the study of its phrasing and expression, perhaps memorizing it, it seems to ripen and grow into the musical fibres of the player, and he can thus work it up to a higher degree of finish without getting tired of it.

2. Yes. Catalogues of the best music schools and conservatories publish such courses. There is also a little pamphlet by Reinecke called "What Shall We Play," which you should read. THE ETUDE will some day publish a course.

3. You here ask a very important question. Unfortunately in piano playing a student puts down the key, and accepts the resulting tone as correct as to pitch and quality. But in singing he cannot make a given tone without thinking its pitch and being governed by its tonic relationship. In short, in singing he must think music, must have in his mind an image or ideal, and make his voice give a living production of it. But as before said, one can play the piano without thinking music in the least. He can read the notes as so many A's, B's, or C's. One of the most important things a teacher should attend to, is leading his pupils to think music. They should be taught to anticipate the whole phrase, and feel its approaching climax, even in the easy grades of music. In some instances it helps the pupil if you tell him "to let the music sing in his heart," just as if he mentally heard it. As an illustration, let him take any tune he is thoroughly familiar with and think how it would sound. Ask him if he cannot realize it, letting it run through his mind, like silently reading a poem.

Ques.—I have been through Beyer's "Instructor." Would you advise me to take Clementi's Sonatas?

J. K.

Ans.—Some of the movements of Clementi's Sonatas are quite musical, but I would hardly advise them at this stage of your progress. W. S. B. Mathews has edited a set of formative pieces that are particularly musical and pleasing, and of great value in developing taste and style. Among which, there are some fine annotated editions of Heller's Etudes, which can be thoroughly recommended. With these should be taken pieces of sheet music, such as any good teacher will recommend to you.

C. W. L.

Ques.—1. What space of time do grace notes occupy? For instance, in Mendelssohn's Song Without Words, No. 30 (Spring Song). The piece is written in two-four time, and the grace notes are written as thirty-second notes.

2. What is an appoggiatura, and what space of time does it occupy?

w. v. v.

Ans.—1. The question of grace notes is a very complicated one. As a general thing grace notes are played as rapidly as is consistent with clearness, and the time is taken from the principal note, stolen from it, as it were.

2. Different writers give different definitions of this grace note. In slow music it usually takes half the time of its principal, for instance the principal may be a half-note, then the Appoggiatura would be a quarter-note, and the principal sung or played as a quarter-note. I would refer you to Grove's "Dictionary of Music and Musicians," page 42 and 75, where many pages are given with musical illustrations. The subject is also fully treated in the "Dictionary of Musical Terms," by Stainer and Barrett. Also, Nieck's "Dictionary," price \$1.00. Moore's "Encyclopædia" and many of the smaller musical dictionaries treat the subject in a condensed form. It may be said there are so many different views given that it is practically left to the taste of the performer.

C. W. L.

Ques.—1. This question was asked by a pupil. How would you know classical music from the other kinds?

2. Are sonatas, nocturnes, etc., by all composers classical?

3. What term is given to music other than classical, such as waltzes, polkas, marches, etc.?

SUBSCRIBER.

Ans.—1. The best music of the great masters is known as classical. There are many definitions given of this word. One is, "beautiful thoughts, beautifully expressed." As a general definition, classical music appeals to the better emotions of the human heart. It is akin to classical literature, especially to the best poetry. The element of age enters into the decision whether the music may be called classical or not, for this term cannot be given to music until it has been published long enough to prove acceptable to the great mass of musicians of refined musical taste.

2. There are not, although the sonata is a classical form. The nocturnes of John Field, Chopin, and those of Schumann are classical. However, there is a great variety of music that may be brought under this term. See the catalogues of leading music publishers for compositions of Bach, Haydn, Handel, Mozart, Beethoven, Schubert, Schumann, Wagner, Chopin and Mendelssohn.

3. These classes are called popular music. Music is divided into classical, standard, popular and trash. Classical music has already been defined. Standard music is that which has been in use long enough to be generally acceptable. Much of that which is now called standardly has been recently cleared from the popular music is of a kind that gratifies the passing taste, but soon loses interest. Trash is fitly explained by its name.

C. W. L.

Ques.—Is it considered just to charge for a music lesson when the pupil has not appeared and has sent no word, but afterwards offers a good excuse, such as sickness, for instance?

MUSIC TEACHER.

Ans.—Every music teacher should have a professional card. On this card should be the number of lessons he gives in a term, and the prices for one, two, or three lessons a week, showing whether the lessons are by the half-hour or hour. Regulations as to missed lessons should also be distinctly stated. Then there need be no misunderstanding. In common courtesy, if a pupil is ill, or unavoidably absent, word should be sent as long before the lesson hour as possible, that the teacher may have the opportunity to make a profitable use of his time. In the above case the teacher would be justified in making a charge, but it would hardly be policy to do so.

C. W. L.

Ques.—I write to THE ETUDE to find out whether, in accenting single notes, the extra force should be gained by stiffening the fingers and striking from the wrist?

R.

Ans.—No. While the finger may receive aid from the arm, it should never be stiffened, but it may exert sufficient elastic resistance to produce the desired power of tone. The underlying principle of good playing is, that when the key begins to descend it should start slowly, and increase its velocity as it reaches its fullest depth. That would be somewhat as an express train would start, and not as a rifle ball would leave the barrel. In order to produce this, practically there should be sufficient relaxation in the wrist or knuckle joints to allow the hand or giving away at the joints, that the key may start slowly as above described. When it is desired to accent a single note, a pull touch is better than a direct stroke, for when the finger strikes from a height, it comes into contact with the key at a greater velocity, thus startling the key too quickly, but if, lying on the key, a quick pulling stroke is given, the result is a tone of superior quality.

C. W. L.

Ques.—Please inform me what instruction should follow that of Mathews' Twenty Lessons to a Beginner, with an apt pupil? I am using the studies and am much pleased with them.

L. R.

Ans.—In the new edition of the "Twenty Lessons" you will find this question answered. Go on with technique according to Mason's system, for the sake of the musical education that these exercises involve, and take the Introduction to Phrasing, along with a few pleasing pieces containing running finger work. This is the best advice I can give. As to the question of the two-finger exercises, for there is nothing in the repertory of teaching which will produce the same effect upon the touch as these. They are precisely what is needed for the preparation for Schumann—whose pieces require more touch coloration than those of any other composer.

W. S. B. M.

Ques.—1. Is the habit of sliding with the point of the fingers while playing scales and arpeggios, so very bad?

2. Is it really true that staccato passages can be played more rapidly by raising the finger from the joint than by flexing it?

R. S.

Ans.—1. In my opinion it is better that the tips of the fingers do not slide at all upon the keys in practicing scales and arpeggios, excepting only when practicing for an effect of nearly individuality of the tones.

2. It is not true that rapid passages can be played more rapidly by raising the fingers from the joints than by flexing them. In fast playing there is no time for either. The finger is put down, but the raising motion is very slight. The faster the playing the less the movement of the fingers. Even in the fast two-finger exercise I do not desire the point of the finger playing the second tone of the motive to move more than about a quarter of an inch. Perhaps less.

W. S. B. M.

Ques.—Would it be advisable for a lady to learn piano tuning? One of my pupils thinks she would like that for a profession, and what would be the best way for her to proceed?

Ans.—If she will get about it in a business-like way, there is no reason why she should not learn the profession, and make a success of it, provided she has the natural gifts, which are musical ear, as well as a true intonation, and is sensitive to high and low notes, as well as to those in the middle of the scale. Add to this, a fair amount of mechanical genius which will show itself in the ability and desire to "fix things." There are a few music schools that make a specialty of teaching tuning, where a regular course is given, as well as practice, together with a course in musical acoustics. The New England Conservatory at Boston has perhaps the best equipment, and all State institutions for the education of the blind make a specialty of teaching tuning. The writer has no doubt that if piano tuning was more generally taken up by women, the public would be better served than now. There are too many of the genus "tramp tuner," who do not tune well enough to work up a home patronage, so they go about the country, many times doing much more harm than good to the instruments they tamper with. It is necessary, in recommending tuners, to look as carefully after their honesty, and likelihood of doing good, and not poor work, as after their musical ear; and whether they can actually put the instrument in true, smooth tune. We can satisfy that on this score it would be a distinct advantage to have more women tuners.

C. W. L.

Ques.—Are not studies just as necessary for good technique in the reed organ as on the piano? If so what studies aside from the Organ Instruction books would you advise? The most of the studies seem to be written too high for an organ, excepting those of the easiest grades.

SUBSCRIBER.

Ans.—The two instruments require entirely different treatment. It is a lamentable fact that the majority of teachers neglect the organ touch, and this touch is as necessary for fine organ, as for superior piano playing. The reed organ student should play scales, and arpeggios, Mason's "Touch and Technic" exercises, also his system of accented scales and arpeggios. All these exercises, with and without wind, accenting for the sake of the finger, and the development of the strictly spoken reed organ tone cannot be accented, yet the technical drill is invaluable. As to Etudes, it is very hard to say what should be done. But few are especially adapted to the reed organ. Easy selections from works of Bach, as his "Two-Part Inventions," and "Syllabus," for instructive purposes, by Franz Kullak, and translated by Theodore Presser, are most valuable. I take it for granted that your question is in regard to the reed organ. If for the pipe organ, it demands a special course of its own, which it would not be practical to outline here.

C. W. L.

Will you please answer the following questions in THE ETUDE?

Ques.—1. Is it injurious to a musical ear to play on a piano that is entirely out of tune? I have seen dissonances in the question of playing on pianos, some of which have keys in the treble half a tone too low. I think they ought not to allow themselves to use a piano in such a condition, and had better not play at all. I am not a professional musician, and they seem to think me too particular, so I thought it best to ask your opinion. Is not better for the instrument to be kept in tune?

2. Is there a collection of duets for the piano, moderately difficult, that you can recommend as of pleasing content?

J. S.

Ans.—1. I remember seeing a similar question, some years ago, as follows: "Does it hurt a musical ear to play an instrument badly out of tune?" Ans.—"No. For any one who could play such an instrument, has only leather ears." I would not want a pupil to play a piano that is very much out of tune. One of the principal difficulties in piano teaching is to get pupils to use their ears, and if the truth were frankly told, the reason teachers many times find it hard to get their pupils to practice, is because their pianos are so badly out of tune that there is no pleasure in their performance. To play on such a piano as described will ruin the musical ear of any player. One of the most inconsistent things that has come under the writer's attention, is that of a person who would save money and anxiety, money and labor, to obtain a piano of first-class quality, and then let it go to ruin for lack of proper tuning. It is hard for the average person to believe that the tune of a piano has more to do with the pleasure of the listener than the tone quality, yet it is a fact that the majority of married piano players, well-to-do, thousands of inferior quality of tone, than from a badly-tuned instrument of the best workmanship.

2. There are many such collections. Address the publisher of this paper, stating your wish.

C. W. L.

The great man is he who in the midst of the crowd keeps with perfect sweetness the serenity of solitude.—Emerson.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

QUES.—1. From a remark overheard recently I am led to ask THE ETUDE the following questions. "Would it help or hinder the local reputation and popularity of the music teacher of average ability if he should be active in securing Artists' Recitals in his community, thus giving musical people an opportunity to compare his ordinary playing or singing with that of a first-class artist?"

2. What would people think of him if he should attend a Summer Musical School, thus tacitly making public acknowledgment that "he did not know it all"?

QUIZ.

The questions above mark such an extreme misapprehension of the entire relation of the music teacher, whether of "average" or any other grade of ability, to the community in which he labors, and such a mistaken notion of the conditions of success, that at first I was discouraged at the gravity of the situation. Nevertheless, faith, like hope, "springs eternal in the human breast," and I proceed somewhat in the form of aphorisms, which if you do not believe, you had better take a day off and think them over.

1. You are a minister of a form of fine art. Your success will depend upon your interesting as many people as possible in that form of art, and in strengthening their confidence in you as a loyal exponent of it.

2. The community will see through your conceit immediately. Nearly every man, and some women, have a little conceit of their own, which they can use as a measure. Conceit will not pay.

3. Your success will not depend upon your making the community think that you are the only player that was ever built. The chances are that many of the people have heard better; and if you happen to have the bad luck to live where the most of the people have never heard any better playing than your own, there is sure to be one of those "know-everything dudes," of one sex or the other, who have heard good playing and will exalt it at your expense. The opinion of an amateur in art, who can neither play nor sing, but who talks music disinterestedly, will outweigh that of a professional any time. We all have to meet it. The people will place you according to the amateur's estimate. You may stick your little head into the sand of self conceit as far as ever you like, the people will see the uncomely remainder of your intellect, and your conceit will not help you. So do not try to travel on what you would like the people to suppose you know.

4. You may have studied abroad. Will this save you? Not at all. More than half the community, and that the half which pays the money for the lessons of the representatives of the other half, always consists of adult men and women who have seen young professors before, and college boys as well. They know fine real when they see it. It is of no use. Nature abhors a sham. The different lights that she will manage to turn on will be sure to find you out.

5. Still less fruitful will be your conceit if you happen to have been self-educated, and particularly if you happen to have a "system of your own." The only system of his own a young fellow has that he may depend upon is his digestive system. That is his very own. But nobody cares any longer for special systems in education. Sensible folks want the standard system if there be one.

6. If you settle in a town young and fresh from studies with some good teacher, and remain there ten years, playing at first the stock of pieces you learned at school, and then a few others that you have studied by yourself in the effort to play down to the capacity of the community, do you suppose that you are not seen through? Most certainly you are. People know that you have not been away to study, and they can feel whether you are alive or dead.

7. You can tell of a stick of wood whether it is alive, fresh from the tree and from its communion with the root, or whether it was cut from a dead tree, or has been cut a long time, so long that the disused sap-vessels have hardened and dried out—seasoned, they call it. You

tell this of a piece of wood, which you happen to touch. How much more surely would you find it out if the piece of wood were running about the community, affording everybody opportunity to form an opinion. You are such a piece of wood. If you are still in connection with the root, and there is a sap still circulating through your veins, you will be juicy, and less inflammable. Under provocation you may sizzle a little, but you will not blaze up. Besides, a live tree gets green leaves once in a while—a few new pieces, some new ideas, and a general condition of fresh and vital connection with the roots of things, which is as easy to feel in a man, yea, a thousand times more easy, than it is in a tree.

8. But suppose you are still living in your community, and persons of awakening as many as possible to a consciousness of art: there comes a limit to your own powers. Your own playing has its limitations, both technical and æsthetic. You have moved certain ones of your public; others you do not touch. What are you to do? Try an artist recital. Get a good player, with the magic something in his touch that appeals to the hearer, and the faith in art deep down in his heart, which will nerve him to take pieces that have something in them for the most part of his program. Then prepare the recital. First sell all the tickets you can. Put it on the ground of your wishing to give the community a better idea of piano-playing art. You will be surprised to find how many people will take hold if they think you are working for art. Art will stand up for you, if you give it a chance. When tickets are sold enough to fill the house, or to provide for all possible expenses and perhaps something over for your labor in working it up, then you have to prepare the class for the recital, by giving a lecture or an informal explanation of the more important pieces. Do not say that you cannot "lecture." Who said anything about lecturing? Surely you can "tell." Get a dozen pupils together, your best pupils, and the parents of one or two, perhaps the minister, or more than one, if you are so lucky as to have one or more of the really cultured men who now and then get into the pulpit in spite of the restrictive influence of the theological seminary. Play bits, explain the intention of the author, and in short break the ice of the program to these representative hearers. These will become your leaven.

9. When the recital comes no one thinks of comparing your playing with that of the artist. It is recognized from the start that "you are not in it." Of course you do not play like the artist who readily commands a hundred dollars a night. He has something which you have not. Magnify that something. The higher you put him, the more room you have left down below for your own traveling. In time your own playing will have become fired up by his example, and presently you will begin to hear people say, or better, hear that they have said, that while you may not have so much execution there is something about your playing that pleases them better, or as well. Or in something or other, that you have a status of your own. We all want to feel that there is something that we really can do.

You will find that when you have had a half dozen recitals by good players, the standard of playing in the community will have become raised. There are more people desirous of learning fine selections, and your pupils will remain longer at their lessons, and study more seriously. Nothing pays like self forgetfulness. As St. Paul said, "No man liveth to himself."

10. Moreover, there is a refined selfishness that is not so bad. You will find that living in a town where there are few or no musical privileges, your own musical faculties will become rusty. You will lose your enthusiasm, and with that you will cease to gain pupils. Nothing goes so far as enthusiasm. It is the secret of attractiveness. People do not want to be pushed up, they like to be drawn up.

The artist recital will put fresh enthusiasm into your weary bones, and you will begin once more to realize that there is such a matter as Art, with a capital A.

II. As to the second question, it stands on the same plane. Everybody knows that you do not nor ever did know it all. Whatever you may think, aside from one or two injudicious but deliciously sappy friends,

everybody in your community knows that you do not know it all, or even half of it; and that you have not been off to take in a new idea for the entire ten years that you have been posing there as the most advanced minister of music in the town. Do you suppose that this being their inside opinion they are going to think any the less of you because, at last you resolve, and perform it, to go away to a summer school to take in a few new ideas? Of course they do not. They think the more of you. They say: "Look at that young man; he is a student; we will hear of him one day."

Moreover, there is yet another "appergn" of success, a bit of "gumption," which I commend to your attention. When you have slack times, in consequence of the gripe or something, improve the opportunity to go on with your own studies. Get up a department of music that you have neglected before; do something which might be useful to you if you were living in a better place. That is the way to get to live in a better place. It is being faithful in the few things which counts in the kingdom of God. Books are written, minds improved, and foundations for lasting usefulness laid, by this kind of work in leisure time. Try it. Be musical; make as many others musical as you can. This is the secret of success.

A WORD IN REGARD TO PRACTICE.

BY J. W. ANDREWS.

It is strange that the same common sense used in other studies, is not applied to any great extent in the study of music. Is it the fault of the teachers? The school-boy, for instance, who has ten problems to solve, takes them one at a time and solves that one first, then number two, and so on. Is that the method of the music-teacher generally? I think not. A dozen sections and phrases are hurried over as if the careless, slovenly method of playing did not matter, and the only purpose in the playing were to hear how it sounds.

Relly upon the fact that when played accurately in the required tempo they will appear at their best, and that this hurried skimming over will be but a caricature of the piece at its best.

The average student never singles out a piece and studies it with the view of working it up to perfection. By this neglect of the difficult passages, the time, money and practice he gives to the study are completely lost to him, as well as giving his friends great disappointment. If he would concentrate his efforts to overcome the single difficulties as they appear, he would make a fine musician, but he is now unable to play acceptably a single piece.

Such pupils do not see why composers will persist in putting these "disagreeable passages" into their works. They forget it is altogether their own lack of thoroughness that places them in this unenviable position.

The difficulties of a piece of music should always be sought and surmounted at the outset, instead of allowing them to multiply, and stand before a pupil week after week, month after month, until the practice hour becomes an unbearable bugbear to them, and they rank music among the necessary evils of life. Dreading to proceed because we imagine we see lions in the way will never make musicians of us, or anything else, for that matter. The lions left in our rear will surely be heard from unpleasantly at some future time, if they have not been met and overcome.

Difficulties multiply on every hand, in a most inextricable tangle, from which we are almost unable to free ourselves. It is therefore plain that these things should be met and conquered when first they appear. When students learn to practice correctly, a far higher standard of proficiency will be obtained than at present exists.

The wrong ideas and habits in this particular supply the cause why so few fine musical artists are produced. The amount of time one devotes to practice is not half so important as the method of using it.

Learn to love nature, and study her ways; you will be better and wiser for it.—Thomas Tupper.

II.—THE CORRECT COURSE OF PIANO STUDY.

BY JAMES W. TRACY.

PIANO playing is not an art to be attained in a moment. Slow, diligent, persevering labor is required to make a successful pianist. An eloquent, effective preacher must study all the dry rudiments of reading, writing, spelling, grammar, languages, Bible history, elocution, gesture, and possess a natural ease of manner, before he will succeed in riveting the attention and captivate his hearers. The skillful and successful physician in addition to all these dry branches must study and understand the intricate mechanism of the human body, and the medicinal effects of all the vegetable and mineral substances used in the materia medica. What parent would think of employing a quack to administer medicine to a dying child? What church would settle a minister who had never studied theology? Then why should parents employ quacks to give their children music lessons?

So, like other professions, the piano player must begin his study with the simplest exercises of the musical alphabet, gradually working his way up, step by step, through all the dry intricacies and innumerable obstacles which rise up on every side to discourage and perplex him, before attaining to any degree of proficiency or independence: only through careful, persistent practice can this be accomplished.

Having acquired some strength, flexibility and independence of the fingers in a fixed position, the student may begin to practice the simpler scales. In all scale practice the thumb plays an important part, and it should be so exercised as to acquire the same elasticity and freedom of movement as any of the other fingers. It is, so to speak, the lever over which the other fingers act in playing a succession of notes. Keep the palm of the hand high enough from the keys to allow the thumb to pass freely under it in its swinging movement back and forth. As soon as the thumb leaves its key, pass it quickly under its position, raise it up perpendicularly like the other fingers when they are raised, and of which it is a part, then press it down on the key deliberately, not with spiteful force, but in a manner to avoid strong accents; hold it down till the other fingers have passed over, and then pass it quickly to its place. Exercise the thumb in its proper movement a great deal, for it is obstinate and needs much extra attention in order to overcome its natural difficulties in executing the scale evenly, easily and without strong accents. When the scale of C can be played through several times in succession, without mistakes of any kind, it may be extended to two and four octaves. In the beginning of scale practice accent all the notes alike, giving close attention to the pure, even quality of tone produced; see that all the fingers produce the same volume, quality and tone effect. When this can be done begin to accent the scale by two, three and four notes, as laid down in the Standard Modern Methods for Piano. This kind of accent and practice strengthens the fingers and makes them flexible and independent.

There is a wide difference in the natural flexibility of individual hands; some become supple and independent by slight practice, while others, possessing harder muscles, need to be exercised almost a discouragingly long time to accomplish the same results. The young student requires less technical study to acquire perfect flexibility than an older one, whose muscles have become hard through age, or by injudicious instruction. Instruction received from incompetent teachers—all those, in fact, who have never pursued any regular method may be so classed—is often productive of stiff fingers and other injurious results. Avoid this class of instructors as you would the plague, for they are sure to do more harm than good, and bad habits once acquired are hard, sometimes impossible to break up.

The carriage or movement of the arms in scale practice is very important; they should be made to move up and down the keyboard in a perfectly free, easy manner, the elbow swinging out from the body so as to avoid all appearance of stiffness or restraint in the motion. The hands must not be disturbed in their position on

the keys, but retain their place as before described. The hands should follow the arms, not the arms the hands, or, perhaps what is better, permit both to retain a correct, quiet position, by moving them freely together.

After the scale movement has been mastered the student should begin the practice of wrist exercises, taking good care not to overdo or practice them too long at any one time, nor use too much force in striking the keys, for it is a weary, tiresome study, and without judicious judgment or treatment is liable to weaken the wrists and otherwise produce injurious or hurtful results. In wrist practice the body, arms and hands should be held as already illustrated. Raise the hand directly up from the wrist without disturbing the position of the arm till the back of the knuckles form a perpendicular line down to the wrist; retain this position a moment, then drop the hand down lightly on the keys, springing quickly and elastically back to place, as if thrown there by a steel spring. Repeat this exercise fifteen or twenty times, twice a day, at intervals of two or three hours apart. When this motion can be done without fatigue it may be practiced longer at a time and in more extended forms. Large hands must practice the wrist exercises in octaves, but small hands only in sixths.

Chords are generally struck with a movement from the forearm, but as no definite rule can be given, it must be left to the intelligence and discretion of the teacher to direct how they shall be played, whether with the wrist or arm. The style of the music to be rendered will naturally suggest the most proper way to the conscientious teacher. The study of arpeggios or broken chords, which means striking the tones quickly, one after the other in succession, comes here in order, they being particularly useful and a valuable practice for many purposes. One learns the true and proper way of fingering many difficult passages through the thorough practice of these chords in their various positions, such as can be learned from no other source. As a means of separating the fingers at the knuckles, thereby giving expansion, freedom, strength and volubility to them, they possess advantages over all other kinds of technical studies. They are also useful in assisting one to read quickly, because they extend high into the added lines and spaces, as well as below the clef lines down deep into the bass. There is no change of hands required in this practice from that already laid down in this article, but more care is necessary on the part of the student in giving freedom to the thumb on account of the great distance it has to travel before reaching its key, and consequently its greater susceptibility of producing strong accents, which are always to be guarded against. It must, like all other exercises, be practiced slowly and deliberately in order to be of value, to gain the best required results.

The chromatic scale may now be taken up and practiced, first with each hand alone, and then with both together, using only one kind of fingering (that where the third finger comes on all the black keys). Be sure to keep the finger well curved at the second joint, else the scale will never sound firm or even. Practice this scale in thirds and sixths, both in parallel and contrary motion.

Double thirds and sixths are the most useful of all the scales, but they cannot be practiced to advantage before the independence of the fingers has been pretty thoroughly gained. Use the fingering for these double thirds and sixths as laid down in Modern Methods, observing fully and strictly the directions given for practice. The fingering given in these-called Chopin Method is the best in use. There is no test so great or capable of showing the technical ability of the pianist as double thirds and sixths, major, minor and chromatic. A pianist or teacher who don't know these scales and their proper fingering, is not a fit person to teach. We hope the reader will bear with us and not become discouraged with the dry details of this article, but we see no way to be of any practical benefit to the student, except by descending to the very root, carefully working our way up through all the dry intricacies of the art, in order that they may be made acquainted with every necessary detail, to a full understanding of this important subject.

If the student has perfected all the various positions and movements of the rudimental lessons treated so far in this article, that is, can fairly execute them, he may begin the more extended practice of studies and easy pieces. For this purpose we recommend as beneficial to technical work, studies by Kohler, op. 151, 157, 50 and 60, and in the order here given. These studies should be combined with easy melodious pieces, from Czerny, Krug, Hanten and Oesten. Lange, Spindler, Beyer and Smith have also written useful little pieces for educational purposes. The studies of S. Heller are, all things considered, the most melodious, agreeable and useful for young students, of all the studies published. They are not technically difficult, but require thoughtful study in order to bring out their true musical sentiment. Of the great number of these works, op. 47, 48 and 126 are the pleasantest and most useful to the student. Bertini has also furnished quite a number of pleasant and agreeable studies, of which op. 29 and 52 are the most used. Op. 100 are instructive and especially composed for small hands, no octaves being used. Duvernoy's studies, op. 120, are technically useful, forming a splendid introduction to Czerny's velocity, which, by the way, are universally used. There are many other studies of the same grade of difficulty as Czerny's velocity, but none so plain or so supercede them in technical excellence. They have been more widely used, have laid the foundation of a larger number of pianists, than all other studies combined. The studies of Loeschhorn are beginning to supersede Czerny, because they are more modern and interesting in their construction; they may, with much propriety, be given in connection with Czerny's velocity, though they are by no means a substitute for them.

Loeschhorn's studies, op. 66, in three books, contain much technical matter, like finger practice and arpeggios. Op. 52 are of a more melodious and pleasing nature; they may be used to interest that class of scholars who are not particularly musical or anxious for hard work. I am sorry there are so many belonging to this class. With the foregoing studies thoroughly mastered, the student is prepared to enter into the more elaborate studies and classical works of the art, but before beginning with this second and higher period of study, we have a few very important suggestions to make. There are two courses or routes now open to the student for pursuit, but they are widely divergent, requiring special and separate treatment. These two roads embrace classical music on the one side, and modern music on the other. Which of the two roads shall we take, or shall we combine the two together?

PHRASE RENDITION.

THERE are not a dozen right ways to read a piece of music. The prevailing notion that one interpreter has as good a right as another to his reading, is logically wrong.

A phrase of music cannot be changed without destroying the author's intention; and a phrase cannot be concealed from the intelligent reader, for here it begins and there it ends.

A perfect mental translation into tones of its melody, harmony and rhythm, with strict observance of the author's indication of its expression must give the phrase its originally intended effect. A single phrase is but a fragment of a whole.

By relating the phrases that occur in a period and the periods that occur in a part, then again by relating these parts, we are able to grasp the composer's intention as a whole. It is in the whole that we ultimately learn the exact effect of such phrases, periods and parts. The whole is absorbed by a genuine musical nature and becomes a subjective experience.

This subjective experience is the true narrative of the interpreter and concrete musician.

There is no prevarication, no whimsical interpolating, no offensive ranting, no hysterical accentuation; the text is strictly adhered to, the phrases are clearly defined, the climaxes are properly emphasized, the enthusiastic as well as the reposeful incidents are given as they are felt, and this feeling is the feeling of ideas.—JULIUS KLATSKER, in the *Musical Record*.

WORTHY OF COMMENT.

SOMETHING TO THINK ABOUT.

A DESPICABLE act is never committed by any one who is in his right mind, without first gaining his own consent to the meanness. No fact is more clearly established than that one may climb as high as his ambition may prompt, if he will work, denying himself ease and pleasure and making everything bend to and favor the end in view; hence, if he has not attained eminence it is because he has consented to and excused his own despicable laziness and worthlessness.

Read the following and take to heart the truths there so clearly expressed; they will bear reading more than once.

"Whatever tends to render us ill-contented with ourselves and more earnest aspirants after perfect truth and goodness is gold, though it comes to us all molten and burning, and we know not our treasure until we have had long smelting."—*George Eliot.*

"A sense of danger is essential to safety in all the walks of life. The way to be safe is never to be secure," said old Quaker. This is especially true in public playing; therefore practice for months on the piece, even if sure you will have learned long ago."

"Within reach of every one there is an ability to be and do which is in one sense outside of and beyond one's own natural ability. This ability is a willingness to hear and heed good advice. It was Goethe who said that he was willing to take good advice is practically to have the same ability that is shown in the advice itself. And so the man who refuses to consider the proffer of an adviser deprives himself of a power at once greater than his own, but which he may justly have as his own."—*Sunday School Times.*

"The cause of nine parts in ten of the lamentable failures which occur in men's undertakings; lies not in the want of talents, or the will to use them, but in the vacillating and desultory way of using them; in trying from object to object; in starting away at each little disgust; thus applying the force which might conquer any one difficulty to a series of difficulties so large that no human force can conquer them. Command me, therefore, to the virtue of perseverance. Without it all the rest are a little better than fairy gold, which glitters in your purse, but when taken to the market proves to be slate or cinders."—*Curlye.*

"Perseverance is a Roman virtue that wins such god-like acts, and plucks success even from the spear-proof crest of rugged danger."—*Harvard.*

"Every one must educate himself. His book and teacher are but helps; the work is his."—*Webster.*

"Wishing for Astor wealth is easy, but work pays better."—*World.*

"Whatever I had once resolved to execute was with me as fixed and irrevocable as fate."—*Ludwig Holberg.*

"The hand of the diligent shall bear rule; but the slothful shall be put to task-work. See thou a man diligent in business? He shall stand before kings; he shall not stand before mean men. Slothfulness casteth into a deep sleep; and an idle soul shall suffer hunger."—*Solomon.*

"It is not good to live in jest, since we must die in earnest."—*Thomas Tupper.*

"Beethoven, writing of his fast approaching deafness, said; 'I will seize my fate by the throat, it shall not overcome me.' In his 'Day Book,' he wrote: 'Courage! even with all the weakness of this body all my spirit triumphs.'"

Anybody can see the self-evident and be one of the commonality and not half try, but if he attains to anything above the average he must do as indicated in the above quotations. The price of eminence is there clearly marked. Are you willing to pay the price? Aye, are you going to give it? WHEN?

A NEGLECTED FEATURE.

"There is room enough at the top," said Daniel Webster, when a young man asked him if the profession of law was overcrowded. This should be the motto of the young musician who is preparing for an active life in musical work. The ambitious and earnest student is almost sure to neglect one essential that goes toward making him equal to occupying these vast upper rooms. He does not study musical History, Biography, and Literature enough; he must possess a broad and working knowledge of the art in its many branches, although he may intend to teach but one of them. The pianist should be an organist, and most certainly a vocalist; he should be able to play on the violin, and the wind instruments of an Orchestra. Why so? Do you ask? So that he may have a comprehensive outlook upon music in all its phases and have a deeper sympathy with the performers of other instruments than his own and for the possibilities of the art. He should also have a liberal education, and be what the world calls "A well read man," be in touch with all of the topics of the day and think of them enough

to be able to give an intelligent opinion and ably hold his side of an argument in state policy and politics. And right here is one of the weaknesses of the average professional musician, one of the points of his character where the "Laité" take delight in assailing him. They say that musicians are not practical, that they are flighty, hair-brained, do not use common sense, are not up on the living topics of the times, that they have no opinion outside of their art, that they have, in fact, little in common with other men, that they are all right in music but nonentities outside of it. While much of their criticizing may have been true in the past and too much so in some instances now, yet, it will be found that the musicians who have a wide reputation and the teachers who have an influence in their communities are men of affairs, the peers of the men of other professions. While industry, thrift and honesty must become a part of the musician's character, there is still another field that is too often overlooked, and its neglect is the cause of many a professional failure.

This is cultivating the art of being a polished gentleman, of making one's self agreeable to people of refinement and culture, in short, a good breeding, and a refinement of head and heart, shown in speech, dress and bearing. One cannot neglect these if he would hope for ultimate success. It is the people of culture and good breeding who appreciate the best in music, who are the patrons of good teaching. Such people will employ none but teachers of character and refinement, for they rightly believe that a teacher has a powerful moulding influence upon his pupils, and therefore, their "household treasures" must be in the hands of such teachers as will have a refining influence on them. Read this carefully and put it in practice. What one man has done another may do. Remember this, one may yet become what he might have been; opportunities increase, and the stimulant which filled with determination this wise and energetic man may be yours, and whether you win or not, you'll be well paid for the trying:—

"I owe my wealth and elevation to the neglect with which I used to be treated by the proud. It was a real benefit, though not so intended. It awakened a soul which did the duty and was crowned with success. I determined, if this neglect was due to my want of learning, I would be studious and acquire it. I determined, if it was owing to my poverty, I would accumulate property, if extreme vigilance, industry, prudence and self-denial would do it (which will not always). I determined, if it was owing to my manners, I would be more circumspect. I was amazed, also, to show those who had so treated me that I was underscoring such coolness. I was also warned by a desire that the proud should see me on a level with, or elevated above themselves. And I resolved, above all things, never to lose the consolation of being conscious of not deserving the hauteur which they displayed to me."—*From New York Witness.*

If a teacher begins a class in a community that is new to him, this class of people are the ones who are able to pay good prices for superior teaching, but if they will employ him or not depends not only on his ability as a musician and teacher, but on how much of a gentleman and man of refinement and polish of manner he may be. He must be and appear fully their equal in culture, good breeding and refinement.

Mr. TAPPER will give a course of instruction during the summer, especially designed for those teachers who can devote but little time, during the school-year, to their own education. The study will be analytic. The list of works for analysis will include all forms, from the simple phrase and period to the symphony. Especial attention will be given to those piano works which are typical of the school whence they came. The form, character, interpretation and historical significance will be considered. For each work analyzed, the student will be given a form in parallel form for his own private study. It will be the aim to make the instruction of practical value to teachers, by opening to them such lines of study as will increase their power as educators, and provide them with material for after study. Information concerning this course may be had by addressing Mr. Tapper, 166 Tremont Street, Boston, Mass.

THE Martha's Vineyard Summer School of Music will begin its next annual session July 18th, at Cottage City, Mass., under the direction of Mr. G. H. Howard, who has been connected with this school the past ten years. Classes for the special training of teachers form an important feature of the work. We believe no better courses of instruction are offered in any of the schools. Its long history and excellent results have commended themselves universally.

HINTS AND HELPS.

Win attention by making your instruction interesting. —*Freaser.*

The best player never tells wot he kin dn, but daz it. —*Unkle Eph.*

Study a piece slowly to learn it. Then practice it slowly to keep it.

Practice the difficult as if it were easy, and the easy as if it were difficult.

Never cease to strive, but never hurry. Haste brings naught but ruin. —*Thomas Tupper.*

Absolute command over each finger, both with regard to time and tone, this means perfect execution. —*T. A. M.*

Every musician should study singing. The human voice is to music what color and perfume are to flowers. —*Bulling.*

Musical accent cannot be too much insisted upon, as it is one of the chief virtues of good pianoforte playing. —*S. C. Jeffers.*

It is not by "trying to play" a piece that success is obtained; only real practice, and study of it, can lead to that. —*The Overture.*

In the practice of a new piece much depends upon the manner in which it is played the first time—upon how the matter is taken in hand. —*J. C. Eschmann.*

We can give no better advice to any who study the pianoforte earnestly than that they should study and learn practically the beautiful art of singing. —*S. Thalberg.*

The great destroyer of memory is lack of concentration. Indiscriminate reading, helter-skelter practice, without studied attention, does immense harm to the retentive faculties. —*Root.*

If you want to become more than your present condition allows, begin at once to attain your desire. The first step costs, but it is the key-tone in the scale of successes. —*Thomas Tupper.*

Do not judge a composition on a first hearing of it; that which pleases most at first is not always the best. Masters must be studied. Many things will only become clear to you when you are old. —*Schumann.*

It will be of great aid and inconceivable benefit in the whole manner of playing for those who at the same time have the opportunity of studying the art of singing and can often hear fine singers. —*Em. Bach.*

Many pupils are deficient in a concise arithmetical knowledge of the value of notes. They do not know how many notes of one kind make one of another. There can be no accuracy till this is remedied. —*C. W. Landon.*

"Judge a tree by its fruits." Good teachers produce good pupils, i. e., musicians, not machinery for display, or as advertising freaks of the all-powerful "my method." Artists or real teachers never "stoop to conquer" stupidity.

It is only when our feelings, our mind and our taste derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere concord of sounds are incapable of deeper appreciation. —*Ferdinand Hiller.*

Many young artists, in the exuberance of their just found executive facility, often labor under the hallucination that "go" can only be given to music by a rather more rapid performance than is justified by the text—or head. Whereas the true effect is nevertheless often found in merely a judicious accentuation, or even in a broadening of the tempo; the latter proceeding not at all necessarily leading to a "slow" effect! —*The Overture.*

While conducting one of the new operas, Cherubini appeared at the desk with all the decorations and orders which the different governments had bestowed upon him. One of the orchestra players, noticing this display, remarked loud enough to be heard by the great master: "Look at him, his breast is covered with stars and crosses, while poor Beethoven never received one." Quickly Cherubini turned and replied: "He had no need of any."

The Teachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas.]

A WORK FOR AMATEURS AND TEACHERS.

When will music take and hold its rightful place in the estimate of the general public?

If every genuine lover of music would do all in his or her power to bring about this desired result, the question would soon be satisfactorily answered. The masses of people must be educated musically; they must be given opportunities to hear much good music, that they may come to know for themselves something of the charm and power of this most beautiful of the arts.

Work of this sort can be done for the art by professionals or amateurs, who are located in our small cities and towns, the places now almost without first-class musical entertainments. Does some one ask, a little skeptically, "How is this to be accomplished by an amateur?" The way is not difficult: engage an artist, or perhaps more than one—for variety usually adds attractiveness—to come to your town and give a recital. If the place is too non-musical to insure sufficient patronage for such an entertainment on its merits alone, announce that the net proceeds will be given to a local benevolence in which there is public interest. Divide the town into districts and have it canvassed by your young musical friends, acting as ticket sellers, and so make success a certainty. Don't fear the result. Your artist will have an audience, and you will be surprised and delighted with the unqualified expressions of pleasure that will come from those who attended the concert. This is fact, not theory; and if such entertainments were more general and frequent the position of musical art would be greatly elevated.

Music would be more sure of winning new votaries on these occasions if accompanied by short, informal talks descriptive of the different numbers of the program,—as in the pianoforte Lecture-Recitals which Edward Baxter Perry, of Boston, has made so popular. I know of no better way than this in which to show an audience how clearly the real and beautiful may be manifested through the medium of tone.

Another very powerful factor is music in the public schools. It is most important that the children's songs should be good compositions, from an advanced musical standpoint as to quality. That they can sing such music, and sing it well, has been proved by a New York organist, who uses only that of the highest type in the Sunday School with which he is connected, with the most unqualified success. The minds of children are much quicker to catch and appreciate the beautiful in music, as in many other lines, than may sometimes be realized.

M. E. BENEDICT.

RULES FOR SCALE-FINGERING.

THOUGH there are many rules for fingering scales, the following are more easily remembered and more useful than many others I have seen. Always emphasizing that the fourth finger is the *finger* to learn for each scale, these are the rules:—

FOR RIGHT HAND.

I. In scales which begin on a white key, the fourth finger is placed on the seventh of the scale.

Except the scale which is fingered like those under Rule II.

II. In scales which begin on a black key, the fourth finger is placed on B \flat (or A \sharp).

III. In C \sharp and F \sharp harmonic minors and descending melodic minors, the fourth finger is placed on the second of the scale.

IV. In F \sharp ascending melodic minors the fourth finger is placed on D \sharp .

FOR LEFT HAND.

I. In scales which begin on a white key, the fourth finger is placed on the second of the scale.

Except the B scales, which are fingered like those under Rule II.

II. In scales which begin on a black key and have an F \sharp (or G \flat), the fourth finger is placed on that key.

III. In scales which begin on a black key that do not have F \sharp or G \flat), the fourth finger goes on the fourth of the scale.

IV. B \flat ascending melodic has the fourth finger on G.

These rules apply to all majors and both forms of the minor scales. Of course, I always insist on pupils writing out their scales, in order to fix them in the mind. I also find it much easier to give the minor scales in flat keys before those in sharps.

S. R. S.

THE RIGHT MENTAL ACTION IN MUSICAL PERFORMANCE.

The right mental action in musical performance, objectively, is paramount to rapid and correct analysis in deciphering musical signs, in recognizing the meaning, beauty, sublimity, and character of musical thought.

If all the mental powers which are active in this analysis are properly developed and the mental action is right, success is assured, and the physical organs respond promptly, and the temperament of the performer balances.

If musical education advances step by step through perception, reflection and imagination, analysis will be sure and true.

If, in building up the pupil, musical form is taught as form, pitch as pitch, musical mathematics as calculation, etc.; and if every subject is introduced at the proper period,—that is, when the mental faculties of the pupil are fully prepared for the new work, the performance will accord. Anything done contrary to these principles will excite imitation. Teaching by imitation is an excellent method to train monkeys and parrots, but will never assure proper mental action. It is well known to the trained physiologist that the first impression a child receives excites his curiosity; he recognizes the form of things afterwards, he takes cognizance of the size, weight and color. The order, number and construction follow.

FRANCIS W. ZEINER.

PUPILS AND TEACHERS.

MANY of the mistakes of the teacher are directly attributable to the teacher's inability to see things from the pupil's standpoint. There are many teachers (too many, unfortunately) who never seem to attempt to come to a fact from any other point of view than their own understanding of it. Every pupil, they think, must approach certain principles in a certain stereotyped manner or never at all. These teachers never quite understand their pupils, never properly estimate their good qualities, and never do them much good. This is one reason why there are so many of the world's most distinguished men who were considered failures at school. Many a teacher has said of his most gifted scholar: "Nothing will ever come of that dull fellow; he is intellectually deficient." John Locke, the profoundest philosopher England ever produced, was considered a "dunce" at school. Our very best pupils often prove in the end to be those whom at first we considered very dull. There are many ways of approaching the truth. Art has its many sides. It was the distinguished teacher Albrechtsberg who said of Beethoven: "He will never come to anything." This was simply because Beethoven could not come to the study of music from the same standpoint as his teacher. If all pupils were mentally constituted like their teachers there could never be any progress in art. Originality is the life of art, the very essence of discovery. Let us, therefore, be glad if we have pupils who have minds of their own, and who hold on tenaciously to their own opinions,—although pupils of this class may not seem to do us quite as much honor as do others who adopt all our notions and imitate our methods, excellencies and faults alike.

E. E. A.

MELODY THE SOUL OF MUSIC.

A COMPOSITION without soul stirring melody is like a poem without a definite thought; it may be euphonious, but being void of spirit or sparkle, it is nerve torture to be compelled, by courtesy, to listen to recitals of such. "How to listen to music," is simply to be quietly attentive; and if the music is *truly musical*, it will capture you at once, stir up your good emotions, "from centre to circumference," and drive every *bad* feeling out of you. Therefore, all music teachers, who would work efficiently, *must* feel and act in full accord with these humane and divine musical truths.

W. H. NEAUM.

WISDOM OF MANY.

Walk worthy of the vocation wherewith ye are called. —Paul.

What a rich gift is that known as "a good ear for music."

Any study that is loved, is always successful. —Le Couppé.

Every wrong note is but proof of want of forethought.

—T. A. M.

The real *artist*, for the most part, sees and produces his effects instinctively.

It has been said that life consists in the formation of habits. *So does practice!* —T. A. M.

Wen a feller thinx he noes all about mewsik it's putty near time he begun to study it. —Unkle Eph.

Before the artist can hope to harvest *sweet* fruits, he must pass many a day of *bitter* experience. —Moritz Hauptmann.

The possession of talent is nothing, unless it is accompanied by that energy and industry which give it a place in the busy world.

Socrates studied music, such as it was in his day, in his later years, saying, "It is better to learn such an art in old age than not at all."

To every difficult duty providence has given a charm, known only to those who have the courage to undertake it. —Madame Swetchine.

Knowledge can only be acquired by unwearied diligence. Every day that we spend without learning something, is a day lost. —Beethoven.

We can only find happiness in perfection; and perfection is the absolute condition attached to the production of every work of art. —Ehler.

You can't help the mistakes you have made. Don't make any more. Don't think of what you have achieved, but of what you may accomplish.

Be sure, if you do your very best in that which is laid upon you daily, you will not be left without help when some mightier occasion arises. —Grou.

"You are right in supposing I work hard," said Frederick the Great to a friend. "I do so, in order to live, for nothing has more resemblance to death than idleness."

For most professions, and especially for that of music, the heart, the hand and the head should be educated. It is a deficient system that would neglect any of these. —Louis Lombard.

Nothing is unchangeable in nature; everything has its growth and its decay. The most brilliant talents do not escape this general law; use develops them, as inaction weakens them. —Le Couppé.

The real teacher observes and notes what the artist does, but remains not satisfied until he has discovered the how, the why and wherefore; the way and means. Thus is he then in a position to help others—even those very artists. —T. A. M.

In teaching music, as in teaching every other subject, there are two ways—the mean and the noble: the mean, which looks upon work as a nuisance and the money reward as a necessary but insufficient reward; the noble, which looks upon work as a privilege, the reward as a blessing. —Dr. Stainer.

A person cannot rise above the standard he contemplates; neither can a teacher produce results with his pupils, without his first having lived over those results in his own mind; nor can a performer expect to produce the feeling in his hearer which he himself does not possess. —Presser.

Self-reliance and courage are special arts within art. Within his four walls the artist should be modest with regard to himself, and most conscientiously diligent; but toward the public he must display courage—nay, even a gay boldness, and the fair one will immediately yield. —R. Schumann.

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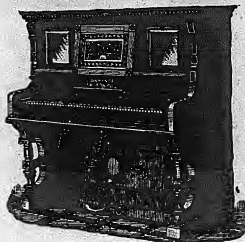
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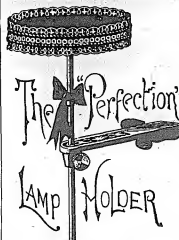
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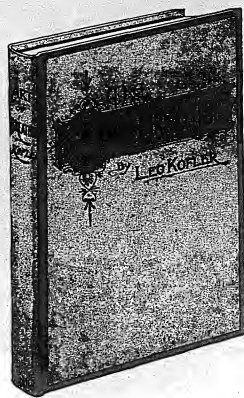
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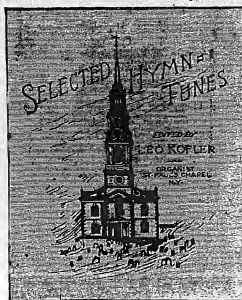
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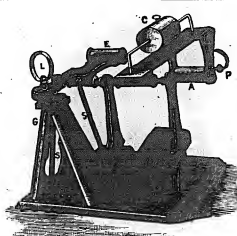
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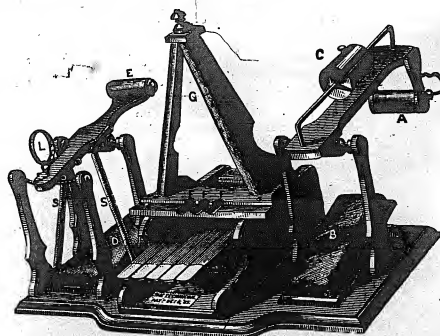
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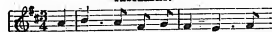
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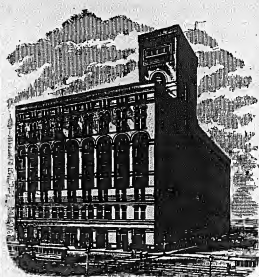
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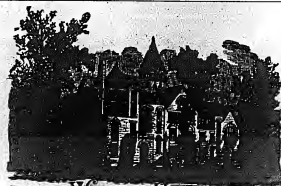
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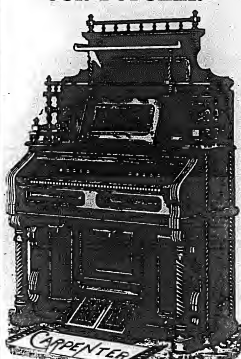
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